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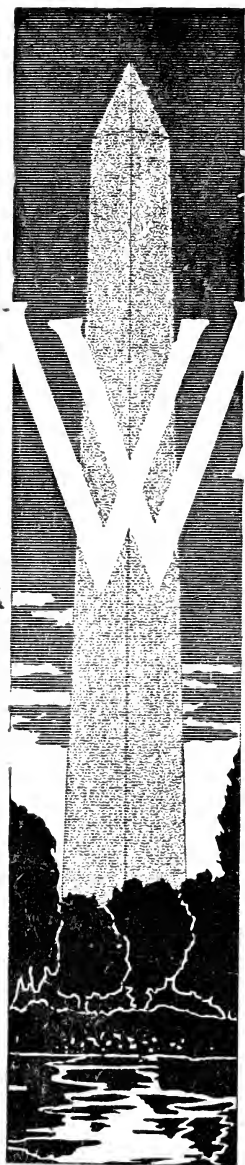




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HANDY GUIDE TO  
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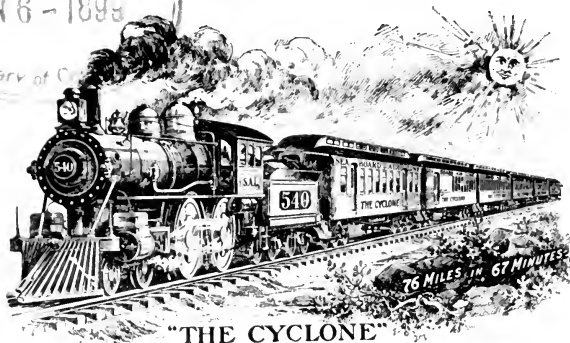


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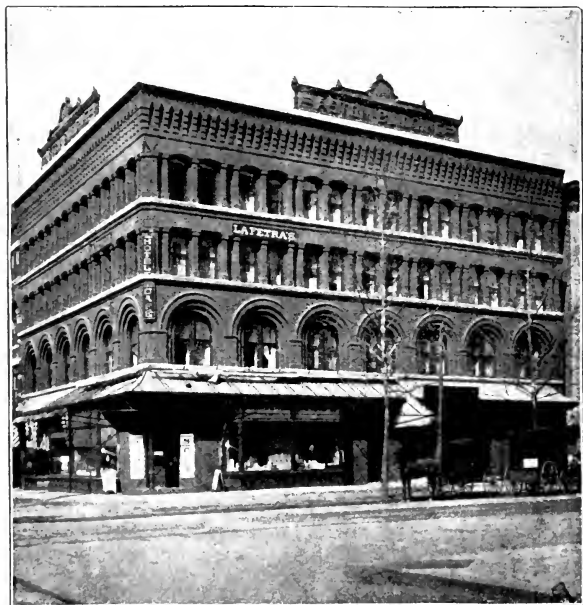
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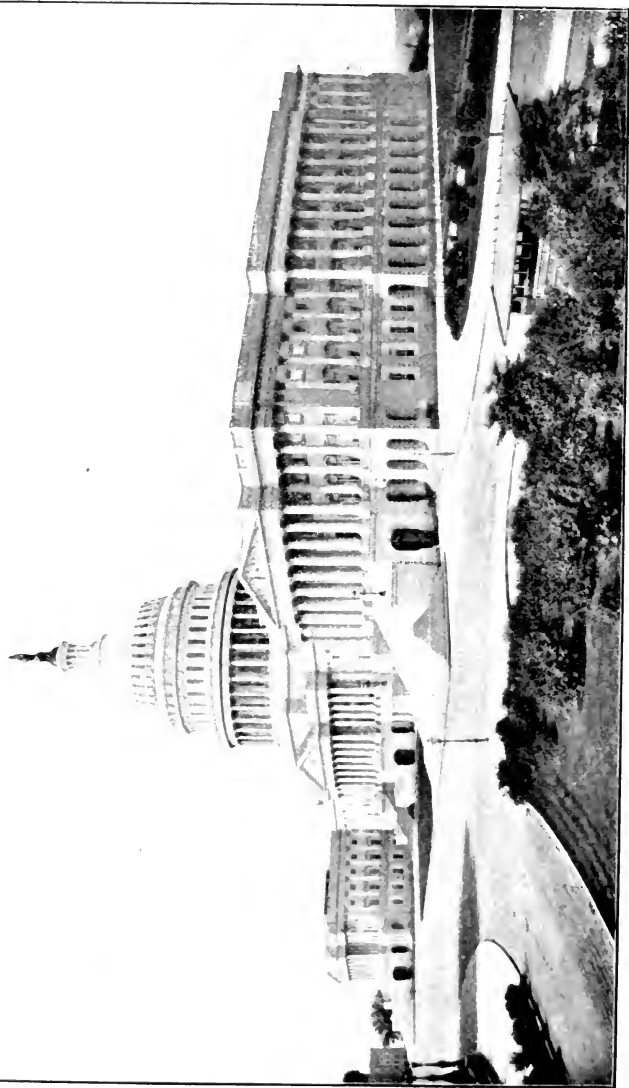
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HANDY GUIDE

TO

WASHINGTON

AND THE

DISTRICT OF COLUMBIA.

BY ERNEST INGERSOLL.

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THIRD EDITION.

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*With Maps and Illustrations.*

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the Treasury. The rate mentioned is the lowest ordinary transient rate by the day ; a higher price must be paid for superior accommodations, and lower terms may be made by the month. Indeed, it is true, though not generally understood, that for a long stay a man or a family can live as cheaply at a good hotel as at a boarding-house.

## AN ANNOTATED LIST OF HOTELS.

The **Arlington**.—Lafayette Square facing Vermont Avenue, \$5. This hotel, which has steadily increased its size and accommodations, until it is now the largest first-class hotel in the city, has been distinguished for many years as the abode of great people, many cabinet officers and the like making it their permanent home, and holding conferences under its roof that have modified the policy and history of the whole country.

**Baltic**, north side of McPherson Square. An elegant family hotel accepting transient guests. European plan.

**Cairo**.—Fire-proof, fourteen-story building on Q Street, between Sixteenth and Seventeenth streets. This is primarily a family hotel, but is open to transient travelers, at \$3.50 and \$4 per day.

**Dewey**, L Street near Fourteenth. A new hotel, opened in 1899, which has been built and furnished in a style to answer first-class requirements. Its manager is George D. De Shields. The hotel now contains 132 bedrooms, thirty-two of which are provided with a bath, and it has already been decided to double these accommodations.

**Bancroft**, at Eighteenth and H streets, is a pleasant hotel, largely occupied by families. Terms, \$3.

**Chamberlin's**, corner of Fifteenth and I streets. An expensive restaurant (p. 12), with a few rooms, chiefly permanently occupied.

**Cochran**, Fourteenth and K streets. Terms, \$3.

**Colonial**, formerly Wormley's, Fifteenth and H streets, \$2.50.

**Gordon**, Sixteenth and I streets. An extensive and elegant new hotel, patronized by the best classes of people. Conducted on both the American and European plans. Terms, special. This hotel is situated in the fashionable quarter just north of Lafayette Square.

**Ebbitt**, F Street, corner of Fourteenth, \$3. One of the foremost hotels for business men and political travelers, which built up a wide reputation years ago. It is favorably situated for sight-seers.

**Fredonia**, a quiet, family hotel, very favorably situated near where New York Avenue crosses H and Twelfth streets. Terms, \$2.

*Hamilton*, Fourteenth and K streets, \$2.50. An old-time house, facing on the pretty Franklin Square, where many Congressmen reside.

The *Hotel Johnson*, on Thirteenth Street, near Pennsylvania Avenue, is a hotel on the European plan, \$1, patronized almost wholly by men, chiefly those interested in theatrical and racing topics, and having a public restaurant.

*La Fetra's Hotel*, at G and Eleventh streets, is in the midst of the shopping district. It has the distinction of being conducted upon temperance principles, and is filled with sober-minded folk, who find themselves very comfortable. Terms, \$2. The restaurant (entrance on Eleventh Street) is a favorite luncheon place for ladies out shopping.

**La Normandie**, on Fifteenth Street at I, faces McPherson Square, is large, new, and elegant, and has become a favorite among people of taste and means. Terms, \$4. See illustration opposite p. 118.

The *Metropolitan*, on Pennsylvania Avenue, between Sixth and Seventh streets, has more rooms than any in the city, and is a popular stopping place with politicians, as many Congressmen and influential officials board there. There has been a hotel on this site for almost a hundred years (p. 63). Terms, \$2.50.

The *National*, Pennsylvania Avenue, at the corner of Sixth Street, is another ancient hotel, patronized mainly by politicians, especially from the South. It was the scene of famous doings in Clay and Webster's times (p. 63). Terms, \$2.50.

*Oxford*, New York Avenue and Fourteenth Street. A comfortable, quiet hotel, centrally located, and having many prominent boarders. Conducted on the European and American plans. Terms, \$2.50.

The **Hotel Wellington** occupies the house No. 734 Fifteenth Street (the next block above the Treasury), long famous as Welcker's, where many a snug congressional or lobbyist "little dinner" was given. American plan, \$4; European, \$1.50.

The **Raleigh** occupies a tall building at Pennsylvania Avenue and Twelfth Street, conducted on the European plan, \$1, and having a public restaurant on the ground floor. This hotel has lately been greatly extended by a lofty fire-proof addition destined to become the main part of a wholly new structure.

The *Regent*, on the south side of Pennsylvania Avenue, at Fifteenth Street, has an admirable situation, its bedroom windows overlooking the beautiful Executive Grounds and the Potomac. Terms, \$3.

**Riggs House**, Fifteenth Street, corner of G. This large and handsome hotel has a singularly good situation at the very center of



STATUE OF PRESIDENT JAMES A. GARFIELD.  
Southwestern Entrance to Capitol Grounds.

# RIGGS HOUSE

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OPPOSITE THE TREASURY  
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The most centrally located  
of any hotel in the city.

AMERICAN PLAN  
\$3 per Day and upwards

O. G. STAPLES

—Proprietor.

the city, and has long merited its high reputation. Few modern hotels have the large, airy rooms and old-fashioned elegance maintained here, and the table is excellent, attracting a high class of patronage. Rates, \$3 to \$4.

The *St. James*, at Pennsylvania Avenue and Sixth Street, on the European plan (\$1), has been a stopping-place for business men for forty years or so.

**The Shoreham**, at I and Fifteenth streets, near McPherson Square, is one of the first-class hotels of the city, having a lofty, handsome fire-proof building, with every convenience for luxurious living, and a central situation. It has numbered among its guests the highest in the land, and has been the scene of many fashionable dinners and receptions. Conducted on both European and American plans; \$4 to \$5.

The *Hotel Varnum* is a small, comfortable house on Capitol Hill, at New Jersey Avenue and C Street, S. E. Terms, \$2.

The *Vendome* is an excellent, inexpensive hotel on Pennsylvania Avenue at Third Street, near the Capitol. \$2 to \$3.

*Wellington*. Formerly Hotel Page. See p. 10.

**Willard's**, at the corner of Pennsylvania Avenue and Fourteenth Street, is identified with the history of Washington (p. 66), where, especially just before and during the Civil War, it was the one great house of entertainment. It is of great size, and is still the resort of politicians and office-seekers, especially from the South. Terms, \$3.

**Certain additional hotels**, or regular boarding-houses, which receive short-term boarders at from \$40 to \$75 a month, but are mainly the homes of families, are as follows :

The Ardmore, Thirteenth Street, near F.

The Aston, Eleventh and G streets.

The Buckingham, 918 Fifteenth Street.

The Clarendon, Fourteenth and I streets.

Congressional Hotel, New Jersey Avenue and B Street, S. E.

The Dunbarton, 623 Pennsylvania Avenue.

The Eckington, Third and T streets, N. E., Eckington.

The Everett, 1723 H Street.

The Grammercy, Vermont Avenue, opposite Arlington Hotel.

Hillman House, 226 North Capitol Street.

The Irvington, 1416 K Street.

The Lincoln, Tenth and H streets.

The Litchfield, Fourteenth Street, between I and K streets.

The Morrisett, Fourteenth and H streets.

The Rochester, Thirteenth and G streets.

The Windsor, New York Avenue and Fifteenth Street.

**Restaurants** have multiplied and improved in Washington during the last ten years, which have also witnessed the disappearance of the old-fashioned, village-like custom of eating dinner as soon after 4.00 o'clock as office hours would permit. Now Washingtonians, gentle and simple, lunch at 1.00 and dine at 6.00 to 8.00, like other Christians.

The most famous restaurants in Washington, since the disappearance of Wormley's and Welcker's, are *Chamberlin's* and *Harvey's*. The former occupies a double house at I and Fifteenth streets and serves game and costly delicacies beloved of clubmen, prepared in the southern style which has made his terrapin, canvas-backs, etc., celebrated. The other, *Harvey's*, at Pennsylvania Avenue and Eleventh Street, is noted for its oysters. These and the *Shorcham*, *Gordon* and *Raleigh* are favorite resorts for after-the-theater suppers. The Losekam, 1225 F Street; the Bedford, Thirteenth and F streets, and La Petra's (p. 10) are patronized largely by ladies, who can also find, on F, G, Ninth, Seventh, and other streets in the region near the public buildings, a large number of dairies, bakeries, ice-cream saloons, and eating-places of every grade, resorted to by government clerks, men and women, high and low. Dining-rooms are numerous on the Avenue and in Georgetown. The restaurants in the Capitol are good, especially that in the Senate basement, and there are good ones at the National Museum and National Library. No distinctly French or Italian table d'hôte has yet been opened in Washington, but several German establishments furnishing meals are known to those fond of German dishes and beer.

Professional boarding-houses are plentiful, particularly in the region north of the Avenue, between Tenth and Fourteenth streets, and in the neighborhood of the Pension Building; and this quarter also abounds in private houses renting rooms and perhaps furnishing board. All these are indicated by small signs displayed at the door or in a window. The best plan for a person desiring such quarters is to walk about, observe these signs, and examine what suits him. A man and his wife can get very comfortable lodging and board for \$75 a month.

*Apartment Houses* have begun to arise in Washington, of which the most conspicuous is the lofty *Cairo*, on Q Street, between Sixteenth and Seventeenth. Other fine apartment houses and family

hotels are *The Albany* (for gentlemen only), H and Seventeenth streets; *The Cambridge*, 1309 Seventeenth Street; *The Clifton*, Massachusetts Avenue and Fourteenth Street; *The Concord*, New Hampshire Avenue, between S and T streets; *The Frederick*, Ninth and K streets; *The Grafton*, 1139 Connecticut Avenue; *The Portland*, Thomas Circle; *The Richmond*, Seventeenth and H streets, and *The Woodmont*, Iowa Circle.

*The Shops of Washington* are extensive and fine, for it is a city which calls for a good appearance and generous living on the part of its citizens. It is a city, moreover, where the strangers who come spend money. The principal shopping streets are Pennsylvania Avenue, Seventh, Ninth, F and G streets between Ninth and Fourteenth streets, but there are local groups of stores, especially for provisions, on Capitol Hill and in Georgetown.

### District and Municipal Affairs.

The District of Columbia had a peculiar origin, and its constitution and history account for many of the peculiarities of the present capital city. The first Congress of the United States had the task of establishing a Federal capital, under a plan for taking in some small tract of land and exercising exclusive jurisdiction over it. In 1790 a bill was passed, after many postponements and much hot discussion, accepting from the States of Maryland and Virginia a tract ten miles square on the Potomac, to be called the District of Columbia; but in 1846 Virginia's portion—some thirty-six square miles south of the river—was ceded back to her. Three Commissioners were appointed by the President (Washington) to purchase the land from its owners, and to provide suitable buildings for the President, Congress, and the public offices of the Government, but they had much difficulty in the first matter, as the inhabitants declined to sell their property at any reasonable price. Major Pierre Charles L'Enfant, a French engineer who had fought in the Revolution, was appointed by the Commissioners to lay out the city within the District, but proved so irreconcilable to discipline that it became necessary to dismiss him, though his plan was essentially followed by Ellicott, his assistant, who succeeded him. It is to L'Enfant, consequently, that we owe the broad, radiating avenues, superimposed upon a plan of rectilinear streets, which cut across the avenues at many angles, and thus form oddly shaped lots that have stimulated the genius of landscape gardeners and architects.

The avenues were named after the States, and in a certain order. By reason of its midway and influential position, that had already given it the excellent soubriquet, Keystone State, Pennsylvania was entitled to the name of the great central avenue. The avenues south of this received the names of the Southern States; the avenues which crossed Pennsylvania were named after the Middle States, Maryland, Delaware, New Jersey, and New York, while the New England States were left to designate the avenues then regarded as remote possibilities among the swamps and hills of the northwest. The curious way in which the capital has developed along the lines of the last-named group is typical of the growth and change in the balance of the whole country since L'Enfant's day.

The rectilinear streets run exactly north and south and east and west. The streets running east and west are known by the letters of the alphabet, so we have North A and South A, North B and South B, and so on; at right angles to the alphabetical streets are the streets bearing numbers, and beginning their house enumeration at a line running due north and south through the Capitol. This divides the city into four quarters, Northwest, Northeast, Southeast, and Southwest, each with its own set of numbers for the houses, arranged upon the decimal system—that is, 100 numbers for each block. This is repeated in a direction away from each of the Capitol streets; all addresses, therefore, should bear the added designation of the quarter by its initials—N.W., N.E., S.E., or S.W. In this book, as nearly everything mentioned is in the *Northwest Quarter*, these initials are uniformly omitted for that quarter, but are always supplied elsewhere.

In 1800 the seat of Government was established (p. 19) in Washington, which was first so called, it is said, by the Commissioners in 1791. The General himself, who was its most active promoter, always spoke of it as the Federal City. The town was all in the woods, and had only 3,000 inhabitants, mostly living in the northwestern quarter, or on Capitol Hill. Nevertheless it grew until 1814, when, after a weak resistance at Bladensburg, it was captured by the British, who set fire to the public buildings and some private residences, intending to destroy the town altogether. A hurricane of wind and rain came that night to complete the destruction in some respects, but this extinguished the conflagration. Next day the British left in a panic of causeless fear, excepting a large contingent of deserters, who took this opportunity to stay behind and "grow up with the country."



The city was immediately rebuilt, and in 1860 it contained 61,000 inhabitants. When the Civil War broke out, Washington at once became the focus of attention from the whole country—a distributing point for Union troops, and a visionary point of attack by Confederates; but it was well protected by forts and never had but one menace of importance (pp. 161, 162). When the war was over and the city found itself with an enlarged population and a vastly greater importance, attention was directed to its improvement, emphasized by a determined attack upon it by Western men, who tried to move the capital to some point west of the Mississippi.

The population of the District—which is a fairer statement than to quote the city merely—is now about 275,000, and it is steadily growing. In 1800 it was 14,093, when the District held the nineteenth rank; now the rank is thirty-ninth—showing how much more rapidly other more commercial towns have outrun this community. About one-third of the population is colored, but aliens are very few.

The wealth of the District is shown by taxable property to the value of \$191,500,000, to which must be added more than \$200,000,000 of exempt property, chiefly belonging to the Federal Government, which, in lieu of assessed taxes, contributes one-half of all the District's expenses, and practically has done much more than that in the form of public grounds, boulevards, and reservations free to the public and maintained at the public expense. The total expenditure of the United States for permanent buildings, improvements, and embellishments within the District, probably closely approaches \$100,000,000, but the results are worth far more than that.

**The Relations of the District and Federal City to the Union** are very peculiar. The District—all of which south of the Potomac was returned to Virginia in 1846—was accepted as territory belonging wholly to the Union, and to be governed directly by Congress. By the bargain made with the owners of the soil they deeded their lands in trust to two trustees, with an agreement that they should make such use of the area in laying out a city as they saw fit; that all land taken for streets, avenues, and alleys should be a free gift to the United States; that the lands selected for any reservations, or for public buildings, parks, etc., should be paid for at \$66.66 per acre; that the remainder should be laid out into squares and lots, to be divided equally between the original proprietors and the Government. It was agreed that the 10,136 city lots thus falling to the share of the Government should constitute a “city fund” to be used for assisting

in the erection of the public buildings and for opening and making the streets ; and it was from the sale of these lots that the money for beginning the Capitol and the White House was raised. The land these and nearly all the other public buildings stand on cost the Government nothing whatever. More than half the whole area of the city is reserved in streets and parks. In opening and preparing these streets and parks the early Government bore all the expense ; and, on the other hand, it retained entire control of the community. Nevertheless it was understood that in purely local matters the principle of "home rule" was to apply.

In accordance with that idea Congress not only continued the municipal government already existing at Alexandria and Georgetown, but, on May 3, 1802, established a municipal government, consisting of a mayor, board of aldermen, and council, for Washington, which, with various modifications, was continued for 70 years.

In 1871, however, when the effort was made to move the Government into the West, friends of the city saw that something was needed to be done to make Washington more dignified, healthful, and attractive. The story of this has been so tersely told, in their excellent book, "The National Capital," by Hutchins & Moore, that I can not do better than quote it:

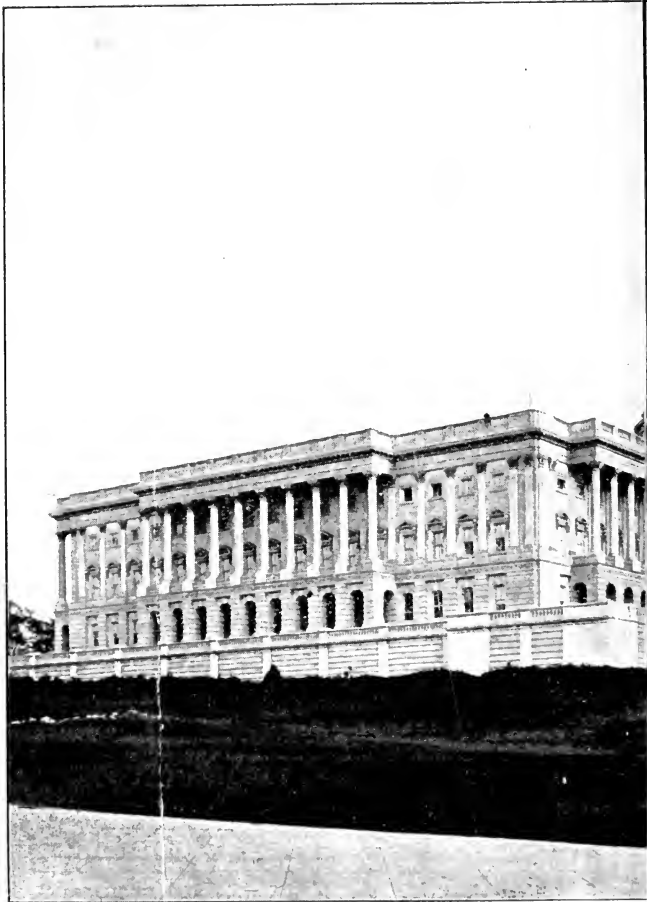
"The movement for improving it was started by Alexander R. Shepherd, who afterwards became governor of the District under the territorial form of government established by Congress. The common saying is that 'Shepherd lifted Washington out of the mud,' and it is undoubtedly true that to him the credit is due for the beginning and successful continuing of the vast improvements made in all parts of the city within a few years after 1871. Shepherd was a man of indomitable will, and he had determined that the National capital should no longer be a comfortless, repulsive place, but that it should become a metropolis in fact as well as in name, and an object of pride and admiration to the people of the country. He secured the friendship of President Grant, and awakened Congress to an interest in the affairs of Washington. He gained support in his plans from some of the prominent citizens, and he induced capitalists in the Northern cities to invest in the District bonds. Congress passed a bill to abolish the old municipal government, putting in place of it a territorial government, with a governor and legislature. The Board of Public Works was organized, with Shepherd at its head, and the work of improvement was begun. An army of laborers was set to work to grade and pave the streets and avenues, to cut down and remove banks and obstructions, to reconstruct the sidewalks, to cover over the old canal, which had long been a nuisance, to set out thousands of trees, to develop the parks, squares, and circles, to

build sewers and lay water-pipes, and to do many other things which would improve and beautify the city.

"In a few years an almost incredible amount of work had been done. The old slovenly city had nearly disappeared. Fine business buildings and residences, churches and school-houses, new markets, new hotels, were erected. Shepherd's will was law, and his fierce energy pervaded everything. At least twenty-five millions were expended in the improvements, and the result was that Washington, after three-quarters of a century, became what had been predicted of it when it was founded—a magnificent capital."

This, however, cost a great deal of money, and raised the taxes to a figure that made a mighty outcry, put an end to much work before completion, and sent Mr. Shepherd a-flying with many hard names hurled after him. (He came back in '95, and was vindicated by a tremendous popular reception.) Congress again changed the form of local government, in 1878, and created the new arrangement now in practice. This consists simply of two civilian Commissioners appointed by the President and confirmed by the Senate, and one Army engineer officer detailed by the Secretary of War, the three constituting a Board of Commissioners for three years. They are empowered by Congress to make, and change at will, building, health, and police regulations. They also appoint all subordinate officials and clerks.

They are required to make and submit to the Secretary of the Treasury, annual estimates for all the expenditures within the District for the ensuing year. The tax-rate is fixed and taxes assigned by Act of Congress, and the taxes, when collected, are deposited in the United States Treasury so that not a cent can be expended for any purpose except as appropriated annually by Congress. One half of the amount to be raised is assessed upon the District, the other half is appropriated by Congress. The headquarters of District affairs is in the District Building on Louisiana Av., near City Hall. The District courts, except the Police Court, are in the *City Hall*, an old building in Judiciary Square, facing Four-and-a-half Street, where the Marshal and certain other functionaries also have offices. It was in this building, built for the court house, that Garfield's assassin, Guiteau, was tried, and other noted cases have been heard there. In front of it, upon a marble column, stands a monument of Lincoln carved by Lot Flannery, who has been described as a "self-taught sculptor." There is a certain rough vigor about it, but the tall shaft and big figure irresistibly suggest an ornamental umbrella handle.



THE CAPITOL



WEST FRONT.

## II.

# A TOUR OF THE CAPITOL.

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The great advantage that Washington enjoys in having been intelligently platted before any building of consequence had begun, is signally shown in the choice of this central and slightly hilltop as the position of the Capitol. The grounds in front of the building were made perfectly level, but in the rear they sloped downward some eighty feet to the Potomac flats, which are overflowed occasionally even yet. The present arrangement of the park dates from 1874, when it was enlarged to its present enclosure of forty-six acres, and beautified by the late Frederick Law Olmstead. The splendid marble terraces on the western side of the building, and their ornamental approaches, together costing \$200,000, are a part of the general scheme of out-door decoration, which each year becomes more admirable as the trees and shrubberies mature. Many attempts have been made to include foreign trees, beds of wild flowers, and memorial trees, planted by distinguished persons, but these have failed to survive in almost every instance. A pretty feature of the northwestern part of the park is the ivy-covered *rest-house*, one window of which looks into a grotto. The low stone towers, becoming vine-covered, in the western parts of the park, are the orifices through which is drawn the supply of fresh air for the ventilation of the Senate chamber and hall of Representatives. Immediately in front (east) of the Capitol is the *Plaza*, where vast crowds assemble to witness presidential inaugurations, and where the street-cars and carriages land their passengers; and here, facing the main entrance, stands *Greenough's statue of Washington*, sitting in a curule chair as the first great tribune of the American people.

A statue of Washington was ordered by Congress in 1832, to signalize the centennial anniversary of his birth. The commission



THE CAPITOL FROM SOLDIERS' HOME.





was given to Horatio Greenough,\* who was then residing in Florence, Italy, the only restriction upon the execution of his plan being that it should not be equestrian, and that the countenance should conform to that of the Houdon statue. His price of \$20,000 was accepted, and he devoted the principal part of his time for eight years to its completion. The intention was to place this statue in the center of the rotunda, over the mausoleum provided for Washington in the undercroft (p. 38); but by the time it was completed and had been brought here in a special ship (1841), the idea of placing the bones of Washington in the Capitol had been abandoned, and the sculptor himself objected to setting it in the rotunda, because of the improper light there. After much discussion, therefore, it was decided to leave it out-of-doors. This statue, which is covered from the weather in winter and invisible, is of Carrara marble, and represents, in heroic size, the Father of his Country in a Roman toga, which has slipped from his shoulders, lifting a hand of warning and advice to the nation. As a work of art, it has caused great controversy among people of taste. It is probable that we know too much of Washington as a man—he is too near to us—to make an attempt at classic idealization of him seem natural or pleasing.

**Beginnings of the Capitol.**—The act of Congress of July 9, 1790, which established the District of Columbia as the National Capital, provided that prior to the first Monday of December, 1800, the Commissioners charged with carrying out the law should have finished a suitable building for the sessions of Congress. When the Commissioners had accepted L'Enfant's plan for the city, they found this hill selected by him as the site of the National legislative halls, and as soon as the Commissioners could accumulate money enough from their land sales to make a respectable showing, they began the erection of the two buildings first needed—the Executive Mansion and the Congressional halls and offices, which, at Jefferson's suggestion, it is said, came to be called the *Capitol*. One of the interesting features of early life at the seat of Government is the degree to which formal classics ruled in taste. The corner-stones were laid with Masonic rites and all possible parade, George Washington officiating; and there followed much speechmaking, firing of guns, and dining in honor of both these auspicious occasions. October 13, 1792, was the date at the President's House; but the corner-stone of the Capitol (marked in 1895 by a bronze plate) was not laid until September 18, 1793. Materials were slow and uncertain, and had not Virginia and Maryland

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\* Horatio Greenough was a native of Boston (1805), but spent most of his life in Italy, where he modeled many sculptures, including several to be mentioned in future pages, and a colossal group, entitled "The Rescue," made for this Government, upon which he spent eight years, but which has never been executed. He died in 1852, and his biography was written in 1853 by Tuckerman. His brother, Richard S., (p. 32) was also a sculptor.

advanced the money Congress refused, the work would have stopped altogether. The town was yet only a muddy village in the woods; and the Commissioners had to fight opposition and obstacles at every step. Nevertheless an edifice, such as it was, was ready for the Government, which came from Philadelphia, bag and baggage, in a single sloop, and took possession during October, 1800.

Whose was *the plan* has excited much controversy, for several minds contributed. The original sketch came from Doctor Thornton, a native of the West Indies, and then in charge of the Patent Office, and so pleased Washington that it was adopted. The plans were redrawn by Stephen H. Hallett, who was a student of Nash, the most famous house-builder of his time. Hoban, the architect of the White House, and others made suggestions, so that Thornton's plan was much modified; still less did it foreshadow the Capitol of to-day.

Only the north wing, or that part of the main building containing the present Supreme Court rooms (p. 45), was finished in 1800, the opposite wing not being ready until 1811. A wooden passageway connected them across the space now occupied by the basement of the rotunda. The expenditure up to that time had been \$787,000. When, in 1814, the British captured the city they entered the legislative halls, held a mock session of Congress, and soon the building was in flames. In 1815 Congress authorized the Secretary of the Treasury to borrow \$500,000 to begin repairs (for walls stood), and in 1818 undertook the erection of the central part. B. H. Latrobe\* took the architectural superintendence of the restoration, while the new central structure was planned and supervised by Charles Bulfinch. The original building was completed in 1827, at a cost, including the grading of the grounds, repairs, etc., of not quite \$2,500,000. A fire in the library compelled the rebuilding of the western front in 1851, when additions were made, and the same year the corner-stones of the extensions, now known as the House and Senate wings, were laid; but these were not completed until 1859 (at a cost of nearly \$9,000,000). Meanwhile the low wooden dome which had temporarily covered the rotunda was removed in 1856, and the erection of the present iron dome was begun.

Add to the sums above noted a million dollars for additional

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\* Benjamin H. Latrobe, born in England in 1764, died in New Orleans, 1820, was the foremost engineer and architect of his time. He became Surveyor of Public Buildings for the United States in 1803, and remained in office, exercising a broad and refined influence, until his resignation in 1817, and to him the Capitol owes its best features. His successor was Charles Bulfinch of Massachusetts, who had planned the State House, City Hall, and Faneuil Hall in Boston, and many other public edifices in New England. Mr. Bulfinch remained in charge of the Capitol until 1830.

space for the grounds and the obtaining of water, two millions for improvements of the grounds and terraces, another million for repairs and improvements on the building itself, and various other items, and the cost of the Capitol to the present time approaches \$15,000,000.

**The Front.**—The original and proper front of the Capitol is the eastern, and the city has grown behind rather than before the state house of the nation, as it was expected to do. This contingency has been met by improvements at the rear of the building to increase the stateliness of its approaches, so that the Capitol now has two faces, different but substantially equal in merit. This new western front, although on the side from which most visitors approach, requires a long, toilsome climbing of terraces and steps; whereas the street-cars and herdies carry passengers to the level of the basement on the south side, and on the north side almost to the very entrance. It is therefore easier, as well as more proper, to begin one's survey of the great structure at the architect's original front door.

This **eastern front** is the one usually represented in pictures, and it is imposing from every standpoint. One of the most satisfactory views of it is that obtained from the little car-passengers' shelter on the north side of the grounds. The massive and classic proportions of the Senate wing are near at hand, and its ornamental front cuts deeply into the dome, whose supports sink away in grand perspective to the Representative wing, while the majestic dome itself rises tier upon tier of columns and circling architraves to its convergent roof and statue-crowned tholus. There is a wonderful feeling of breadth and grandeur, yet of buoyancy, in this oblique aspect of the noble pile—all sunny white, save the color in the folds of the flag.

The Capitol is 751 feet long, 350 feet in greatest width, and covers nearly four acres of ground, with 153,112 square feet of floor space. It is 155 feet high to the cornices of the main roof, or 288 feet to the crest of the Liberty statue. The dome of St. Paul's, in London, measures 404 feet to the top of its cross. The architecture is modified Corinthian upon a rustic base, plus a dome, and the material of the older central part is Virginia (Aquia Creek) sandstone, painted white, but the newer wings are built of Massachusetts marble.

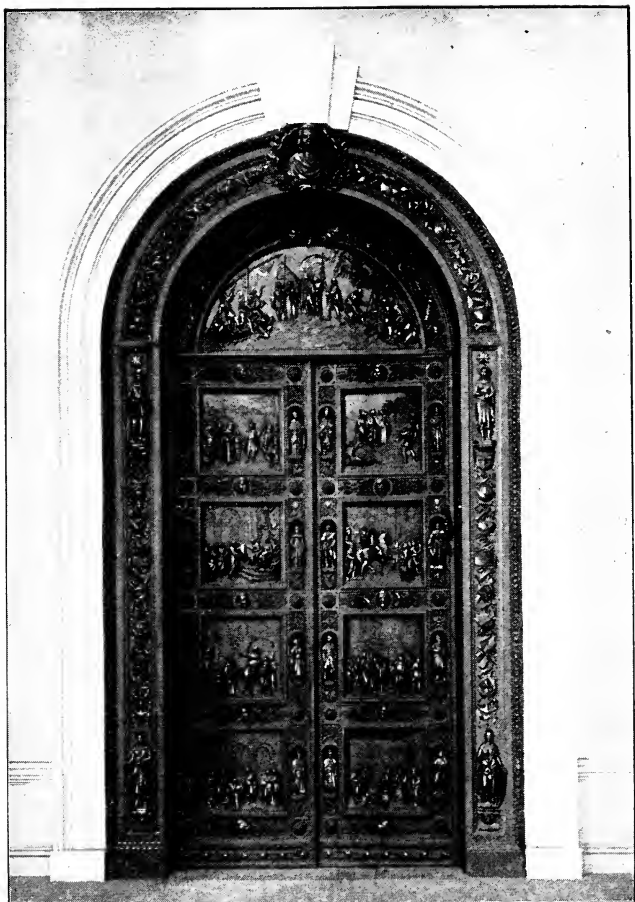
In front of the building stretches a broad paved plaza, and three flights of broad steps lead up to the central entrance and to each wing, lending a very effective appearance of breadth and solidity to the whole mass, whose walls are largely hidden by the rows of monolithic, fluted columns of Maryland marble that sustain the three broad porticos. The porticos of the wings have each twenty-two columns,

and ten more columns on each of their northern and western fronts. The pediment of the southern wing, which contains the House of Representatives, has no statuary as yet, though designs for it were made by Crawford; but the façade of the northern wing, where the Senate sits, is doubly adorned. The tympanum is filled with an immense group by Thomas Crawford, emblematic of American progress, which has displaced the Indians with the arts of agriculture, commerce, and industrial production, supported by the sword. This is considered the chef d'œuvre of this talented American sculptor\* and will repay careful study. Crawford was paid \$17,000 for the models, and the cutting of the marble (from Lee, Mass.) by several skilled Italian carvers cost \$26,000 more.

*The grand central portico*, which dates from 1825, is 160 feet wide, and has twenty-four columns carrying a pediment of 80 feet span filled with an allegorical group cut in sandstone, after a design by John Quincy Adams when Secretary of State. It was executed by Luigi Persico, a prominent Roman sculptor, who had many commissions here. This group represents the "Genius of America." America, armed, is resting her shield upon an altar, while an eagle perches at her feet. She seems listening to Hope, and points in response to Justice, who holds the Constitution and her scales. From the level of the portico extend two great buttresses, each adorned with pieces of colossal statuary in marble. That upon the south side represents Columbus, and is entitled "The Discovery of America." The sculptor was Persico (1846), who exactly copied the armor from a suit worn by Columbus, yet preserved in Genoa. The opposite group (north) is by Greenough, and represents an incident of frontier life as typical of "Civilization, or the First Settlement of America." Each of these groups cost \$24,000.

*The inauguration of Presidents of the United States* has taken place upon this portico since the time of Jackson. A draped staging is extended outward to accommodate the high officials who form a part of the ceremonial, and here the oath of office is administered by the Chief Justice in full view of a multitude of citizens. The only time when the public was kept at a distance was at the first inauguration of Lincoln, when the District militia guarded the stand and its neighborhood, and every window was filled with riflemen.

\*Thomas Crawford was born in New York in 1814, and died in London in 1857. He early became a student of Thorwaldsen, at Rome, and afterward rose to eminence there as a sculptor. Of his numerous works the best known are the marble "Last of His Race" and "Peri," in the New York Historical Society; the bronze equestrian "Washington," at Richmond, Va.; and his works here. His bust, by Gogliardi, is in Statuary Hall (p. 28).



THE ROGERS BRONZE DOOR.  
Eastern or Main Entrance to the Capitol.



In the center of this portico is the great **Rogers bronze door**, which opens directly into the rotunda under the dome, and is among the most interesting objects at the Capitol. It was designed in Rome in 1858 by Randolph Rogers\*, who received \$8,000 for his plaster models, and was cast in Munich, in 1861, by F. von Müller, who was paid \$17,000 in gold, then at a high premium. It is nineteen feet high and weighs ten tons.

The leaves or valves of the door, which is double, stand in superbly enriched casing, and when opened fold back into fitting jambs. Each leaf is divided into eight panels, in addition to the transom panel under the arch. Each panel contains a complete scene in alto-relievo. The scenes portrayed constitute the principal events in the life of Columbus and the discovery of America, with an ornate enrichment of emblematic designs. On the key of the arch of the casing is the head of Columbus, and on the sides of the casing are four typical statuettes in niches arranged chronologically—Asia, Africa, Europe, and America. The remainder of the casing is embellished with a running border of ancient armor, banners, and heraldic designs, and at the bottom, on either side, an anchor, all in basso-relievo, and emblematic of navigation and conquest. On the frame of each leaf of the door, set in niches, are sixteen statuettes of the patrons and contemporaries of Columbus, given in the order of their association with the announcement and execution of his theory of geographical exploration. The first eight figures are associated in pairs when the doors are closed, and divided when opened. All are labeled. The sixteenth is Pizarro, conqueror of Peru. The panels illustrate the career of Columbus, the third scene being his audience at the court of Ferdinand and Isabella. Between the panels are a series of heads, representing the historians of the voyages of Columbus, prominent among whom are Irving and Prescott.

Niches on each side of this imposing entrance hold statues of *War* (on the right—a noble figure of a Roman warrior) and of *Peace* (on the left—insignificant), modeled by Persico and costing together \$12,000; while above the door is a bust of Washington, crowned by Fame and Peace, which was sculptured by A. Capellano in 1827. Capellano is not known beyond his carvings here.

Passing through the bronze doors, we enter the **Rotunda**. It occupies nearly the whole width of the center of the building, and is unbroken to the summit of the dome. It is 96 feet in diameter and 180 feet high to the canopy. Its center is the center of the Capitol. The pavement is of sandstone, and the walls are plastered and broken

\* Randolph Rogers was born in 1825, studied in Italy from 1848 to 1850, and then opened a studio in New York, but returned to Italy in 1855 and remained there until his death in 1892. He made many notable monuments, including that of Washington at Richmond, Va. (begun by Crawford), portrait-statues, and ideal figures of much merit. He stands high on the roll of American sculptors

into panels by engaged pillars, above which there is a broad entablature. This is surmounted by a gallery (which has as good a "whispering" echo as that of St. Paul's), formed of Corinthian columns connected by a balustrade; and this gallery and the rotunda are lighted by a belt of large windows, outside of which is the circular row of columns that form the external visible supports of the dome. From the entablature carried upon these pillars springs the concavity of the dome, arching inward to an opening 50 feet in diameter, at the base of the lantern, called the eye. This opening is encircled by a gallery and canopied by a painted ceiling, consisting of a circular piece of iron, covered with stucco, 65 feet wide. (See p. 26.)

In the vast and somewhat obscure space of this immense apartment only a colossus, like the Statue of Liberty in New York harbor, would seem a fitting ornament. It was proposed to cut away the floor in the center and erect Greenough's figure of Washington, now on the plaza, upon an elevated pedestal approached from the crypt; but this was not done, and all attempts at decoration have been confined to the walls, except the placing of a few statues.

Four doors open out of the rotunda, and over each is a marble panel carved in high relief. That over the eastern, or main, entrance and exit is by Enrico Causici of Verona, a pupil of Canova, and represents the "Landing of the Pilgrims"; that over the northern door is by N. Gevelot, a Frenchman, and pictures William Penn making a treaty with the Delaware Indians; over the southern door is another group by Causici—"Daniel Boone in Conflict with the Indians"—in which Boone's face was copied from a portrait by Hardinge, and over the western door is Capellano's "Pocahontas Saving the Life of John Smith." These sculptors were all men who worked here about 1827, and each was paid \$3,500.

Each of the lower wall spaces carries one of the big historical paintings (18 by 12 feet), familiar to everybody through innumerable reproductions—even upon the paper currency and Columbian postage stamps of the Government. All are by American artists. Each has attached to it a label giving the names of the persons represented by careful portraits in its groups, and little more than a list is here needed. They fall into two classes—"Early historical" and "Revolutionary." The former are to a great degree imaginative, particularly the De Soto; but the latter are accurately true to the times and scenes they purport to represent. In the first class is the "Landing of Columbus at San Salvador," in 1492, painted in 1839



by Van Der Lyn,\* who was paid \$10,000 for it in 1842. The "Discovery of the Mississippi" by De Soto, in 1541, was painted by Powell†, who has closed his eyes to history and let imagination produce a picturesque effect; the date is 1850, and the price was \$12,000. The "Baptism of Pocahontas" at Jamestown, in 1613, is nearer the truth, since the artist, J. G. Chapman,‡ did his best to represent the portraits and costumes of Rolfe, Sir Thomas Dale, and other Virginian colonists and Indian chieftains, who may be supposed present at the ceremony. Its cost was \$10,000, and its date is 1836. The last of this colonial series, by Professor Weir,§ date 1840, price \$10,000, is a picture of the farewell service on board the unseaworthy *Speedwell*, before it sailed from Delft Haven (the port of Leyden, Holland) for America, bearing the first colony of Pilgrims, who were finally landed on Plymouth Rock by the *Mayflower*.

The four Revolutionary paintings are by Col. John Trumbull (1756-1843), who was son of Gov. Jonathan Trumbull of Connecticut. For several months the young officer was aid and military secretary to Washington. After the war he studied in Europe, and conceived an ambition to produce this series of national paintings, in which each face is drawn from life, so far as sittings could be obtained, while others are copied from approved portraits. This faithfulness of detail interferes with the best artistic results, giving a certain hardness to all parts, but increases the historical value of the composition. They were painted between 1817 and 1824, and cost the nation \$32,000—a large sum in those days.

The first is "Signing the Declaration of Independence" in the Old Hall in Philadelphia in 1776, the arrangement of the group of figures

\*John Van Der Lyn was a native of Kingston, N. Y. (1776-1852), who early became a pupil of Gilbert Stuart, and later studied and resided in Europe. Of many works his "Marius Seated Amid the Ruins of Carthage" brought him most fame. Returning to America, he devoted himself largely to painting the portraits of public men, and a collection of his sketches remains at Kingston.

†William H. Powell, born in New York in 1823 and died there in 1879, was an historical and portrait painter who began study under Inman and continued it in Florence and Paris. His historical pictures have been widely engraved and are popular in the United States, and his portraits are excellent. (See p. 40).

‡John Gadsby Chapman was born in Alexandria, Va., in 1808; studied art in Italy; was one of the earliest and most active of the members of the National Academy after his return to this country; and lived in New York for many years as a general painter of high reputation, especially of miniature portraits, and an illustrator of books. He died in 1889.

§Robert W. Weir, who was born in New York in 1803, was for forty-two years Professor of Drawing at the United States Military Academy (West Point), and painted many historical and landscape pieces of high merit. He was the father of J. Alden and John F. Weir, both accomplished artists and the latter now Professor of Art at Yale. With the money received for this picture he built the Church of the Holy Innocents at Highland Falls, N. Y. He died in 1889.

having been made as Jefferson, Franklin, and others of the fathers described it to him. The "Surrender of Burgoyne at Saratoga" is from sketches made by Trumbull on the spot, October 17, 1777. The artist was also present at the "Surrender of Lord Cornwallis at Yorktown," portrayed in the third painting. The fourth of the series is the "Resignation of Washington" as commander-in-chief of the American armies, which took place, closely as depicted, at Annapolis on December 23, 1783, where Congress was then in session in the old Maryland State House. Trumbull painted many pictures besides these, a large collection of which is preserved at Yale College, in New Haven, Conn., as the Trumbull Gallery.

Above each of the eight paintings are panels with arabesque designs by Causici and Capellano, containing medallion heads of the four great pioneers of American discovery—Columbus, Raleigh, Cabot, and La Salle. They were done in 1827, and cost \$9,500.

*The Frieze*, ten feet wide, just beneath the gallery, was left blank for many years, but in 1878 the talented Brumidi began a series of paintings intended to encircle the room (300 feet) and to carry out the historical theme to which all the rotunda decorations conform. They are chiaroscuro drawings in distemper—that is, expressed merely in light and shade and painted with a glutinous medium upon the plaster. A procession of somewhat conventional figures in strong relief, imitating the alto-relievos which the architect had intended to place here, beginning over the western door and progressing to the right (north) and so on around, marches through the cardinal scenes in American progress. Brumidi had completed less than half of the circle when he died, in 1880. The work was then continued by his Italian assistant, Costagini, but was not completed until 1898. The estimated expense of so decorating this frieze was \$10,000—the favorite congressional figure for art pieces—and it has often been spent to worse advantage than here.

On the *Canopy of the Dome* is Brumidi's\* masterpiece, "The Apotheosis of Washington." Glasses will help one to study it from

\*Constantino Brumidi was born in Rome in 1805, studied art, and became a member of the Academy at thirteen. He painted frescoes in several Roman palaces, and worked in the Vatican for three years under Gregory XVI. The tradition is that he became involved in the European revolution of 1848, and was thrown into prison, whence he was freed, on account of his reputation, by the influence of Pius IX, but was banished from Italy. At any rate, after the French took possession of Rome he came to America, where he remained until 1854, and then went to Mexico to do frescoes. Returning to Washington, he was employed to take charge of the mural decorations of the Capitol. He began with the room of the House Committee on Agriculture, and these pictures are said to have been

the floor, but it should be examined from the gallery to be appreciated. The artist worked upon it several years, and the cost was nearly \$50,000, of which Brumidi received \$39,500, and an exceedingly skillful and beautifying result was obtained.

The central figure is Washington, with Freedom and Victory at his right and left, and around them are female figures to represent the original States of the Union. The border of the canopy contains six groups of emblematic figures, representing the Fall of Tyranny, Agriculture, Mechanics, Commerce, the Marine, and the Arts and Sciences. The painting is glowing with color, and every portion of it is finished in a very careful manner.

*The ascent of the Dome* may be made by a stairway (376 steps) opening from the passage to the Senate wing, and it is possible to climb even to the foot of the statue. Visitors are ordinarily contented, however, to stop at the great galleries, exterior and interior, which encircle the base of the dome. The view thence is an exceedingly wide and interesting one, but differs little from that obtained from the summit of the Washington Monument (p. 106), which can be reached by an elevator; few persons, therefore, climb these tedious stairways.

"The huge dome," says Evans, "rising in its classic beauty far above the main building, is a fitting crown to the noble edifice. It is of cast iron and weighs nearly 4,000 tons. Large sheets of iron, securely bolted together, rest on iron ribs, and by the plan used in its construction the changes of temperature make its contraction and expansion merely 'like the folding and unfolding of the lily.' It was built from designs of Thomas U. Walter of Philadelphia, and cost \$1,250,000. Eight years were required in its construction, so carefully was the work done, and as it is thoroughly protected from the weather by thick coats of white paint, renewed yearly, it is likely to last for centuries. Its base consists of a peristyle of thirty-six fluted columns surmounted by an entablature and a balustrade. Then comes an attic story, and above this the dome proper. At the top is a gallery, surrounded by a balustrade, from which may be obtained a magnificent view of the city and its environs. Rising from the gallery is the 'lantern,' fifteen feet in diameter and fifty feet high, surrounded by a peristyle. Over the lantern is a globe, and standing on the globe is the bronze statue of Liberty, designed by Thomas Crawford and cast at Bladensburg, Md. It is nineteen feet six inches high, weighs seven and one-half tons, and cost more than \$24,000.

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the first frescoes in the United States. He also did frescoes for St. Stephen's Church in New York and for the Philadelphia Cathedral. His death, in 1880, followed an injury received upon the scaffold while painting the frieze of the rotunda. His work is strong in drawing, excellent in idea, and brilliant in color, and is in the style of the best Italian methods. Whenever he represented a stated event or included a portrait he took great pains that it should be truthful.

It was placed in position December 2, 1863, amid the salutes from guns in Washington and the surrounding forts, and the cheers of the thousands of soldiers."

This statue was lifted to its position in sections, afterward bolted together. The original plaster model is in the National Museum.

**Statues** now adorn the rotunda, as follows: One is Vinnie Ream Hoxie's much-discussed statue of Lincoln, for which Congress paid \$15,000 in 1870, after a long debate, in which Senator Sumner made an illuminating speech on the application of art to the Capitol. The statue of Alexander Hamilton (1756-1804) is by Stone,\* is dated 1868, and cost \$10,000. Another statue by Stone is that of the Oregon Senator and Union soldier, Col. Edward D. Baker, who was killed at Ball's Bluff in 1861. The statue of Jefferson here has the following history, according to Ben: Perley Poore: "A spirited bronze statue of Jefferson by his admirer, the French sculptor, David d'Angers, was presented to Congress by Lieut. Uriah P. Levy, but Congress declined to accept it, and denied it a position in the Capitol. It was then reverentially taken in charge by two naturalized citizens, stanch Democrats, and placed on a small pedestal in front of the White House. One of these worshipers of Jefferson was the public gardener, Jimmy Maher; the other was John Foy, keeper of the restaurant in the basement of the Capitol, and famous for his witty sayings."

The **eastern door** of the rotunda opens upon the grand portico of the eastern front. The carvings above it have been described.

The **western door** leads to a rear stairway descending a narrow hall to the rear entrance of the Capitol and Pennsylvania Avenue. It also opens around the head of the stairway to the old Congressional Library, now moving into the magnificent new building described on pp. 49 to 55. The old library rooms occupy all the space in the western front of the central building, and open upon a balcony which gives an exceedingly interesting view toward the river, the Treasury, and the principal part of the city.

The **northern door** leads to the Supreme Court (p. 45) and beyond that to the Senate Chamber (p. 39).

The **southern door** admits to Statuary Hall and the House of Representatives, in the southern extension, to which attention may now be directed, as the first step in a general survey of the Capitol.

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\*Dr. Horatio Stone was born in New England about 1810; studied and practiced medicine in New York. Later he became a sculptor and resided in Washington, where several statues perpetuate his memory. He spent many of his latter years in Italy and died there in 1875. (See p. 43.)

**Statuary Hall.**—Passing through the southern door and a circular vestibule, we emerge into a semi-circular hall ninety-five feet in greatest width, whose ceiling is a half-dome sixty feet high, beneath which is a spacious gallery filled with the Library of the House of Representatives. This was the *Hall of Representatives* of the original Capitol, and as first built it was an oblong rectangular room. In rebuilding it, after the fire of 1814, Latrobe converted it into a semi-circular room, taking as his model, tradition says, an ancient theater in Greece; and doubtless it was an extremely beautiful apartment when fresh in color, lighted at night, and filled with a brilliant assemblage. At the southern end is a grand arch, supported by columns of Potomac variegated marble (breccia), with white Italian capitals copied from relics in the ruins of Athens. Many other similar pillars form a colonnade about the room and sustain the profusely paneled ceiling. The cupola, which admits such poor light as the room now gets, was the work of a young Italian artist named Bonani, who died soon after, and who took his design from the Roman Pantheon. The arch is adorned with an eagle sculptured from life by Valperti, another Italian of high reputation, while a dignified model for a statue of Liberty, wrought in plaster by Causici in 1829, stands beneath the arch over the former position of the Speaker's desk. Opposite it, above the entrance door, remains the famous old marble clock. It is a notable object, and was executed in this city by C. Franzoni, an Italian sculptor, who died May 12, 1819, but the design is said to have been drawn by Latrobe. The theme is the Flight of Time. The Genius of History is represented as standing gracefully upon the winged chariot of Progress, which is rolling over a globe belted with the signs of the Zodiac. History records the incidents of national life as Time overtakes them, and the wheel of her swift chariot forms the dial of the clock, which is marked with gilded figures.

The House of Representatives used this hall from 1808 until 1814, and then from 1817 to the end of 1857. "Here," remark the authors of "The National Capital," "Clay, Webster, the younger Adams, Calhoun, Randolph, Cass, Burges, Wise, Forsyth, Corwin, Wright, and many others won reputation for statesmanship, and made the walls ring with their fiery eloquence. Here were many fierce and bitter wrangles over vexed questions—turbulent scenes, displays of sectional feeling; and here also was much legislative action which has gone into history as wise and beneficial. . . The old hall

appeared as follows in the latter years of its use by the House: The Speaker's chair and table stood on a rostrum four feet from the floor, and back of the rostrum were crimson curtains, hanging in folds from the capitals of the ponderous marble columns which supported the great arch of the hall. The clerk's desk stood below the rostrum, and between the columns were sofas and tables for the reporters. The Representatives were provided with mahogany desks and wide arm-chairs, which were arranged in concentric circles. The hall could accommodate 250 members. A bronzed iron railing with curtains enclosed the outer row of desks, and this constituted the bar of the House. Beyond the railing was the members' lobby, and above the lobby were galleries seating about 500 persons. One of the galleries was reserved for ladies, and in two of its panels were paintings of Washington and Lafayette, which now hang in the present hall of the House. Under the paintings were large copies of the Declaration of Independence in frames ornamented with national emblems. The hall was lighted by a chandelier, which hung from the center of the domed ceiling."

It was in this hall that ex-President John Quincy Adams, then a Representative for Massachusetts, was prostrated at his desk, on February 21, 1848, by paralysis, resulting in his death two days later. A star set in the floor marks the position of his desk. The gallery is now filled with the overflow of the House library from the neighboring upper corridor, and the corners beneath, extending back to the rotunda wall, are occupied by the keeper of the House documents, and by the Committee on Enrolled Bills and its clerks. An inner office behind the latter is that of the clerk of the House, and is the room, then assigned to the Speaker, in which Adams died.

The present use of this room as a *hall of memorial statuary* is due to a suggestion from the present Senator from Vermont, Justin S. Morrill, when he was a Representative, which resulted in an invitation by Congress, in 1864, to each State to send marble or bronze statues of two of her most illustrious sons for permanent preservation.

As a beginning certain statues and busts owned by the Federal Government were collected here. They include Hubbard's plaster copy of Houdon's statue of Washington, the face of which was modeled from a plaster cast taken by Houdon\* himself at Mt. Vernon in 1785, and Mrs. Fisher Ames' bust of Lincoln, upon a pedestal of Aberdeen granite (a gift), for which \$2,000 was paid. Here also will be found

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\* Jean Antoine Houdon, who was a cultivated French sculptor (1741-1828), educated in Paris and Rome, was employed by the State of Virginia to make a statue of Washington. He came and studied his subject, resided for several weeks with the family at Mount Vernon, cast his face, and then made in Italy the original of this statue, now in the capitol at Richmond. It is the most faithful portrait in existence of the Father of his Country. This copy cost \$2,000.

marble busts of Kosciusko, the Hungarian patriot, by H. D. Saunders, \$500; of Pulaski, Polish soldier of the Revolution, by H. D. Mochowski; of Thomas Crawford, the sculptor (p. 22), by Gogliardi; of Senator J. J. Crittenden of Kentucky, author of the "Crittenden Compromise" measure, and Harrison's Attorney-General, by Joel T. Hart; and a portrait of Joshua R. Giddings, by Miss C. L. Ransom.

A few States have sent the effigies called for, and they stand in the dim light as if petrified with surprise at the miscellaneous company of greatness in which they find themselves, and the tedium of waiting to be let out. Some are of high merit, but many are not, and none can be fairly estimated or enjoyed when set up in this gloomy and echoing hall, like a lot of gravestones exposed for sale in a dealer's warerooms. Following is a catalogue of these State statues:

*Wisconsin*: Father James Marquette, missionary-explorer (1637-1675), by Trentanove.

*Rhode Island*: Gen. Nathanael Greene (1742-1786; see p. 68), by H. K. Brown,\* 1869; and Roger Williams (1606-1683), by Franklin Simmons, † 1870.

*California*: Gen. James Shields, by Leonard W. Volk.

*Connecticut*: Gov. Jonathan Trumbull (the original "Brother Jonathan," 1710-1785) and Roger Sherman, one of the Signers (1721-1793), both the work of C. B. Ives, and placed here in 1872.

*New York*: Vice-President George Clinton (1739-1812), by H. K. Brown, and cast by Wood in Philadelphia in 1873; Chancellor Robert Livingston (1747-1813), by E. D. Palmer, ‡ cast in Paris in 1874.

\* Henry Kirke Brown was born in Massachusetts in 1814. He studied painting in Boston, went to Albany, N. Y., and then to Italy. He returned in 1846 and settled in Brooklyn, N. Y. He modeled the equestrian statue of Washington now in Union Square, New York, the Scott Statue in Washington (p. 124), and many portrait-statues. He was the chairman of an Art Commission, appointed by Congress in 1859, to advise it as to the rules of taste that should govern the decoration of the Capitol; its report is printed in House Executive Documents, 36th Congress, 1st Session, Vol VI, No. 43, March 9, 1860. Mr. Brown died in 1886.

† Franklin Simmons was born in Maine in 1841, and was attracted toward art from boyhood. During the war he spent his time in sketching and modeling the Union leaders, and made highly satisfactory busts of Lincoln, Seward, Chase, Grant, Sheridan, Meade, and many others. The commission for this statue enabled him to open a studio in Rome, where he has since resided and has produced many other notable works, including several in the new Library.

‡ Erastus Dow Palmer was born in Onondaga County, N. Y., in 1817, was a carpenter, then a cameo-cutter, but did not attempt sculpture until 1835, when he met with instant success. His public works are numerous, including statuary in the new Library. He resides in Europe.

*Massachusetts:* Gov. John Winthrop (1588-1649) by Richard S. Greenough (a brother of Horatio Greenough, p. 18), 1876; and Samuel Adams (1722-1803) by Anne Whitney, \* 1876.

*Vermont:* Col. Ethan Allen (1737-1789), a colossal marble figure, date 1875, by Larkin G. Mead of that State; and Senator Jacob Col-  
lamer (1791-1865), Taylor's Postmaster-General, by Hiram Powers.

*New Hampshire:* Gen. John Stark (1728-1822); Daniel Webster (1782-1852). Both by Carl Conrads, after the statues in Concord, N. H.

*Maine:* Gov. William King (1768-1852), by F. Simmons, 1877.

*Pennsylvania:* Robert Fulton (1765-1815), who was born in this State, but made his career elsewhere, by Howard Roberts; and Gen. John P. G. Muhlenberg (1746-1807), by Helen Blanche Nevin.

*West Virginia:* Senator John M. Kenna.

*Ohio:* President James A. Garfield (1831-1881) and Senator and Governor William Allen. Both are by Charles H. Niehaus.

*New Jersey:* Richard Stockton (1730-1781), one of the Signers, in marble; and Gen. Philip Kearney (1815-1862) in bronze. Both are from models by H. K. Brown.

*Michigan:* Lewis Cass (1782-1866), Senator and Secretary of State, by Daniel Chester French—dated 1887, the sculptor of many portrait-statues, and of the Columbian "Statue of the Republic."

Statuary Hall has surprising *acoustic properties*, which the Capitol guides have learned, and apply to the amusement of sightseers and their own profit. Curious echoes, whispers distinct at a distance, and ability to hear what is inaudible to a person at your elbow, are among the curiosities of sound observable at certain points. The *Capitol guides*, it may be remarked, include some very well-informed men, who can make themselves of great use to a stranger in this immense and storied building; and it is the only place in the city where a professional guide is of any use whatever. The Capitol guides are permitted to charge fifty cents an hour, but are often cheerfully paid much more.

**The House of Representatives.**—Leaving Statuary Hall by the door under the arch, you quit the limits of the old Capitol, and traverse the corridor to the southern or House wing. The principal doors of the House confront you as you reach the lobby, each guarded, if Congress is in session, by doorkeepers, whose business it is to see that none enter who have not "the rights of the floor."

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\*Anne Whitney was born in Watertown, Mass., in 1821, and has done much of high merit in poetry and sculpture, notably in the latter class her statue of Harriet Martineau at Wellesley College and the fountain of Leif Eriksen in Boston, the model for the statue of which is now in the National Museum



*The Hall of Representatives* (occupied since December 16, 1857) is an oblong room 139 feet long by 93 wide and 36 high, the "floor" being 115 by 67 feet. The ceiling is a framework of iron, bronzed and gilded, inlaid with glass, upon which the coats-of-arms of the States are painted, mellowing rather than obscuring the abundant light. The Speaker's raised desk is against the southern wall, and below him are the marble desks of the clerks and official reporters, the latter keeping a stenographic record of everything done or said, to be published in *The Congressional Record* next morning. The assistant doorkeeper sits at the Speaker's left, and the sergeant-at-arms within easy call. This latter officer is the Speaker's policeman—the representative of the physical force which backs up the civil rule; and his symbol of authority is the mace, which reposes on a marble pedestal at the right of the Speaker.

"The mace was adopted by the House in the First Congress, and has been in use ever since. When it is placed on its pedestal, it signifies that the House is in session and under the Speaker's authority; when it is placed on the floor, that the House is in committee of the whole. The mace is a bundle of black rods fastened with transverse bands of silver, like the Roman *fascēs*. On its top is a silver globe surmounted by a silver eagle. When the sergeant-at-arms is executing the commands of the Speaker, he is required to bear aloft the mace in his hands."

Grouped in concentric semicircles are the desks of the Representatives, all small, uniform, and handsome, those of the Republican party on the Speaker's left and those of the Democratic party on the right. When a division of the House takes place, all come down the side aisles into the space in front of the clerk's desk, and pass out up the central aisle between counting-tellers. Over the Speaker's head is the press gallery, and doors lead to the lobby and retiring rooms in the rear. Beneath the galleries, in rear of the Representatives' desks, are "cloak-rooms"—small apartments where the Members not only hang up their hats and overcoats, but smoke and talk beyond the hubbub of the House. Twelve hundred spectators may be crowded into the galleries.

The Hall of Representatives is a business-like room—elegant but not over-ornamented. It is carpeted and draped in warm colors, but the prevailing tone of the decoration is white and gold. At the right of the chair hangs a full-length portrait of Washington as President, by Van der Lyn (p. 25), ordered by Congress in 1832, to signalize the hundredth anniversary of Washington's birth, and delivered in

1834, at the price of \$2,500. On the left is Ary Scheffer's\* portrait of Lafayette, painted in 1822, and presented to Congress by that artist in 1824. The panel at the right of the "Washington" is taken by Bierstadt's† painting of the "Settlement of California," while occupying the corresponding panel on the west, adjoining the Lafayette, is the "Discovery of the Hudson" by the same artist, who was paid \$10,000 for each. Adjoining the last named is a fresco by Brumidi, representing Washington treating with Cornwallis for the surrender of his army at Yorktown—a gift to Congress from this painter.

Corridors surround the House, paved with Minton tiles, wainscoted with marble, and having decorated ceilings and other adornments. Turning to the *right* (west) at the entrance (p. 32), you find, just beyond the corner, the *Western Grand Staircase*, leading to the attic story or gallery floor.

This staircase is double, with massive balustrades of polished Tennessee marble, and is lighted from the roof through stained glass. At the foot is a bronze bust of a Chippewa Chief, Bee-she-kee or The Buffalo, modeled from life in 1855 by Vincenti. The opposite wall is largely covered by the fresco by Leutze,‡ representing, in a somewhat stiff, conventional, and poor manner, western emigration under the title "Westward, Ho!" The action in the figures is the best part of the composition, for which the enormous price of \$20,000 was paid. Strips of wall beside the picture are highly decorated. That on the right contains a portrait of Daniel Boone, as a typical explorer, and the motto: "The spirit grows with its allotted spaces; the mind is narrowed in a narrow sphere." That on the left has a portrait of Col. William Clark, to whose energetic action the United States mainly owes its early possession of the Ohio Valley, with a familiar misquotation from Jonathan M. Sewall, which should read:

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\* Ary Scheffer (1795-1858) sprang from an artistic German family. He was educated at Paris and soon became well known as a painter of emotional genre pictures. He never became a great artist, but was widely known and popular on account of his high intelligence and amiable characteristics. He was closely associated with Louis Phillipe, and died in 1858.

† Albert Bierstadt was born in Germany in 1820, but came to America when an infant. He had an opportunity of going to the Rocky Mountains about 1858, after which he went to Paris for art study. Returning, he traveled repeatedly to the Far West, and his always conspicuous paintings of Rocky Mountain scenery were very popular. He lives at Irvington, on the Hudson.

‡ Emanuel Leutze was of German birth (1816), but passed his youth in Philadelphia. He studied art in Europe, especially at Düsseldorf, and devoted himself to historical subjects, which he treated with vigor. His leading painting that of Washington crossing the Delaware. This and several other Revolutionary pictures have been engraved and are widely known. He died in Washington in 1868.

No pent-up Utica contracts your powers,  
But the whole boundless continent is yours.

Beneath Leutze's fresco is a similarly treated sketch by Bierstadt, of the Golden Gate, or entrance to the Bay of San Francisco, California.

The rooms beyond the staircase are offices of the clerks of the House, and the fourth (in the corner) is the Speaker's room. An elevator is near here.

Turning down the corridor, across the southern end of the wing and in rear of the hall, the handsome retiring-rooms of the Representatives are passed; and at the end, opposite the basement stairs, is the House lobby.

This *basement stairway* is one of the four beautiful, bronze-railed, private stairs leading down to committee rooms, etc., on the floor below, which are found at opposite corners of the halls of both the Senate and the House. Their balustrades are exquisite works of art in metal, were cast in Philadelphia after designs by Bandia, and cost something over \$500 each. It is worth an effort to see them.

The *House Lobby* is richly furnished, and contains many portraits — most of which are inferior crayon-drawings — of the Speakers of the past, who find themselves in a sort of legal obscurity delightfully suitable to the mysterious bargains and vague "understandings" associated with this apartment, where Congressmen confer with those whom they choose to admit. This and the adjoining apartments are not open to public inspection after noon when Congress is in session.

Passing another bronze-railed stairway and turning to the left, three committee-rooms of great interest are passed on the eastern front of this wing. In the corner is that of the Committee on Appropriations; next comes that on Ways and Means, which is richly frescoed; and in the further (northeastern) corner is that of *Military Affairs*, hung with a notable collection of paintings of the principal forts of the United States, gathered by Lieutenant-Colonel Eastman, U. S. A. From this corridor the *Eastern Grand Staircase*, similar to the western, ascends to the gallery floor. At its foot is Powers' \*

\* Hiram Powers, born in Vermont in 1805, died in Italy, 1873, was a sculptor who developed great powers out of self-taught beginnings. In 1835 he came to Washington, and modeled busts of distinguished statesmen until he was able to go to Italy, where he studied and made his home in Florence. He modeled fine statues of Washington for Louisiana, Calhoun for South Carolina, and Webster for Massachusetts. His "Eve" excited the admiration of Thorwaldsen and other artists abroad, and his exquisite "Greek Slave" gave him a national reputation.



THE LIBRARY OF CONGRESS--First



Second, B, and East Capitol Streets, S. E.

*statue of Thomas Jefferson*, which cost \$10,000, but is difficult to see. Over the landing hangs Frank B. Carpenter's painting of the "Signing of the Proclamation of Emancipation," by President Lincoln, in the presence of his cabinet, September 22, 1862, presented to Congress in 1878 by Mrs. Elizabeth Thompson. Mr. Carpenter was for a considerable time an inmate of Lincoln's family at the White House, and has written many interesting reminiscences of that time.

Ascending to the attic floor we may again make the circuit of this wing through corridors whose inner doors open into the galleries of the House. At the top of the staircase hangs a full-length portrait of Henry Clay, painted by Neagle\* in 1843. It is flanked on one side by a portrait of Charles Carroll of Carrollton, the last survivor of the signers of the Declaration of Independence, painted by Chester Harding, a contemporary and rival of Gilbert Stuart, and on the other side by a portrait of Gunning Bedford, a member of the Continental Congress from Delaware, painted by Gilbert Stuart† and presented by his family.

Turning the corner toward the left we walk along the corridor in rear of the House galleries, the distribution of which is indicated by labels over the doors. The most conspicuous compartment is that devoted to the press, which has a broad space over the Speaker's head and facing the House; it is fitted with desks, and governed by stringent rules made by a committee of correspondents. More than half of the gallery, with seats for some 500 persons, is open to the public, which may come and go at will; portions of this are nominally reserved for ladies; but gentlemen with them may also enter. *A private room for ladies*, with a woman attendant, will be found in the south front. Certain rooms on this floor are devoted to House committees and other official purposes, and the second story of the corridor connecting this gallery with that of Statuary Hall is filled

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\* John Neagle (1797-1865) was a Boston man who began to paint landscapes about 1818, and later turned to portraiture, painting, among others, a portrait of Gilbert Stuart, now in Boston. He married a daughter of Thomas Sully, an eminent portrait painter of his time (p. 45), and lived in Philadelphia. His most notable portraits are this of Clay and one of Henry C. Carey.

† Gilbert Charles Stuart was born in Rhode Island in 1754 and died in Boston in 1828. He was taken to Edinburgh when eighteen years of age by a Scotch artist named Alexander, but soon returned and painted at Newport, Boston, and New York. When the War for Independence broke out he went to London, received instruction from Benjamin West, and rose to eminence. In Paris he painted a portrait of Louis XIV. He returned to America in 1793 and painted, from life, a portrait of Washington [of which he afterward made some thirty copies], and many worthies of the Revolutionary period. He is regarded as one of the best portrait painters America has ever produced.—*B. J. Lossing*.

with the House's file of public documents, bound uniformly in sheepskin, and now numbering nearly 150,000 volumes. The early records of Congress are very valuable. The only picture here is that of Chief Justice Marshall, which hangs opposite the head of the western staircase, and is an excellent full-length painted by R. N. Brooke in 1880.

**The basement of the House**, to which an elevator makes a convenient descent, contains the House post office (southeast corner); committee and clerks' rooms, of which several are elaborately frescoed; a public *restaurant* (at the foot of the eastern staircase); elaborate bath-rooms for Representatives, and public lavatories for men (at the foot of the western stairway).

The room of the Committee on Agriculture was decorated by Brumidi, as his introductory work, with what some critics have pronounced the best frescoes in the building. They represent Cincinnatus called from his fields to be dictator, and Putnam going from his plow to be a general in the Continental army. There are also sketches contrasting harvests in ancient and modern times, and medallions of Washington and Jefferson. Figures of Flora (spring), Ceres (summer), Bacchus (autumn), and Boreas (winter) accent the decoration of the ceiling. The Committee on Indian Affairs has the benefit of wall paintings of Indian scenes executed by Lieutenant-Colonel Eastman, U. S. A., whose collection of pictures of forts, largely painted by himself, is preserved in the room of the House Committee on Military Affairs (p. 35).

The sub-basement beneath this part of the building contains the elaborate machinery for heating and ventilating the Hall of Representatives and this wing generally. Fresh air is drawn in from a remote part of the grounds (p. 18), and its temperature, degree of dryness, etc., are regulated by ingenious machinery, which is open to inspection by visitors who wish to descend to the engine-room. A similar apparatus is in the Senate sub-basement for the service of the north wing. The central part of the sub-basement is a labyrinth of dark archways used for storage when used at all.

A basement corridor extends from end to end of the Capitol on this ground floor, and furnishes a convenient means of reaching the Senate wing without retracing one's steps. The white marble pillars will at once attract the eye. The connoisseur will remark that though of Corinthian mold, their floriated capitals represent leaves of American plants. This was a pretty notion of Benj. H. Latrobe, and a still finer example exists in the Senate vestibule (p. 41). Half-

way down this corridor through the basement (which really is the ground floor, numerous doors opening directly upon the plaza and terrace), we come to the *Crypt*, an apartment formed of the spaces between the forty Doric columns that support the massive brick arches upon which is laid the floor of the rotunda; a star in the pavement marks the center of the building immediately beneath the dome. A large part of the crypt has been walled off for storage of documents. A passage to the left leads out to the western entrance and up-stairs into the rotunda; and another leads to the basement doors under the grand portico of the eastern front.

*The Undercroft* is the name applied to the vault beneath the crypt, intended by the founders of the Republic as the mausoleum of Washington and his family; but these good people preferred to be buried at Mt. Vernon, and the "undercroft" remains empty.

Passing onward, a few steps take one past the light-shaft to the door (on the right) of the old Supreme Court Chamber, immediately under the present chamber. It was in this room, now filled with the exceedingly valuable law library of the court, that all the great cases were heard previous to 1857. It was burned out in 1898. A few steps farther carry one out of the old main building and into the

*Basement of the Senate Wing.* Here there is a public restaurant, public lavatories for both men and women, and many offices and committee rooms. All the corridors and vestibules at this end are well lighted, and the walls and ceilings are very profusely and elaborately decorated with mural designs in the Italian manner, daintily drawn and brightly colored. Among them are many portraits. The vestibule of the Senate post office, in the northwest corner, is particularly picturesque, having over the post-office door a large painting of Fulton, pointing, as if from a balcony, to his first steamboat, the *Claremont*, passing the Palisades of the Hudson. The door of the Committee on Post-Office Affairs is suitably indicated by a sprightly picture of Franklin, who organized the American post office; while over the opposite door is a likeness of Fitch, Fulton's competitor in developing the idea of steam navigation.

*Other especially fine frescoes* are to be seen in the room of the Senate committees on Indian Affairs, Naval Affairs, Military Affairs (where Revolutionary battles are pictured in glorious colors), and Foreign Affairs; the doors of the latter and of the Committee on Patents are further distinguished by frescoes by Brumidi above the lintels—in the former case "The Signing of the Treaty of Ghent,"



and in the latter a full-length picture of Robert Fulton. The rendering over and over in painting and carving of the same subjects and faces is one of the peculiarities of the unsystematic and ununiform embellishment of the Capitol.

A stairway or an elevator at either the eastern or western end of the main corridor will take one up to the main story of the Senate wing. Here, as in the southern wing, corridors extend completely around the Senate Chamber, which occupies the center of this wing.

**The Senate Chamber** is 113 feet long, 80 feet wide, and 36 feet high, including the galleries, which extend all around and will accommodate about 1,000 persons. The space under the galleries on the east, west, and south sides is partitioned into cloak rooms for the Senators, while on the north side is the Senate lobby. The area of the floor is diminished by these rooms to 84 feet long by 51 wide.

The flat ceiling of iron girders inclosing broad panels of glass, painted with emblems of the Union, Progress, the Army, the Navy, the Mechanic Arts, etc., admits a soft light day and night. The marble walls are paneled by pilasters in couples, and the doors are of choice mahogany. The carpet is usually green, setting off well the rich old mahogany desks of quaint pattern, which, with the chairs, are now uniform, and the profuse gilding about the walls and ceiling.

Each desk bears a silver plate with the occupant's name. A Senator keeps a desk only during a single Congress, drawing lots at the beginning of the next for a choice of seats—the Republicans sitting at the left, and the Democrats at the right of the presiding officer. Some desks are old and historic, being the same at which Senators distinguished in the early history of the Republic sat and wrote and delivered their forensic thunders. In the Fifty-fourth Congress, for example, that occupied by Mr. Allison was the desk at which Hannibal Hamlin, of Maine, sat. Senator Cockrell occupied the desk used by Jefferson Davis, and Mr. Walthall that once occupied by Oliver P. Morton of Indiana. The desk at which Mr. Roach sat, on the back row of the Democratic side, was that of Mr. Edmunds. Senator Teller had that of "Zach" Chandler, and Senator Hoar sat behind the same desk at which Sumner sat. The desk occupied by Mr. Blaine is now used by Senator Hale, and is in the same spot. The old seat of Mr. Conkling is now used by Senator Murphy, of New York, and Senator Lodge sits behind the desk where Henry Wilson sat.

The President of the Senate is the Vice-President of the United States. He sits upon a platform within an arched niche and behind a broad desk. At his right is the sergeant-at-arms, and at his left the assistant doorkeeper. In front of him, a step lower down, is the desk of the Senate clerks, and in front of that, on the floor of

the arena, the tables of the official reporters. The press gallery is behind the President, and facing him are the galleries reserved for the Diplomatic Corps, and for Senators' families. The end galleries are open to the public, the eastern one being set apart for women, who will find a convenient parlor and retiring-room, with a female attendant, at its northern extremity.

*Busts of all the Vice-Presidents* are being placed in niches in the walls, a recent embellishment, of which the following is a roster, with the names of the sculptors :

John Adams (Daniel C. French), Thomas Jefferson (M. Ezekiel), Aaron Burr (Jacques Joavenal), George Clinton (Victor A. Crane), Elbridge Gerry (Herbert Adams), Daniel Tompkins (C. H. Niehaus), Martin Van Buren (U. S. J. Dunbar), George M. Dallas (H. J. Elliott), Hannibal Hamlin (Franklin Simmons), Henry Wilson (Dan. C. French), W. A. Wheeler (Edwin Potter), Chester A. Arthur (Aug. St. Gaudens), Thomas A. Hendricks (U. S. J. Dunbar), Levi P. Morton (F. Edwin Elwell), Adlai E. Stevenson (Franklin Simmons). Busts of John C. Calhoun and R. M. Johnson have also been made.

*Outside the Senate Chamber* many interesting things are to be seen on the main floor. Turning to the right from the main or rotunda entrance to the wing (and to the floor of the chamber), you find on the end wall a famous portrait of Washington by Gilbert Stuart (p. 36), which was bought by Congress in 1876, from ex-Senator Chestnut of South Carolina, for \$1,200. Opposite it is a bright portrait of John Adams, copied by Andrews from Gilbert Stuart. Passing through the door between these portraits, and turning to the left, you come to the magnificent *eastern staircase* of Tennessee marble, illuminated by a rich skylight of stained glass. At its foot stands Powers' marble statue of Benjamin Franklin, which cost \$10,000. The wall of the stair-landing bears Powell's (p. 25) striking painting (an enlarged copy, for which \$25,000 was paid by contract in 1873, of an earlier picture, 1863, made by Powell for the State of Ohio) of Com. Oliver P. Perry at the battle of Lake Erie, in 1810, transferring himself and his flag from his sinking flagship "Lawrence" to the "Niagara," in which he won a signal victory.

This transfer was made under fire. Perry's younger brother, Matthew (who afterward opened Japan to the world), was then a midshipman, and is depicted here as entreating his brother and commander not to expose himself so recklessly. The faces of the sailors were drawn from once well-known employes about the Capitol.

Just beyond the staircase is a noble vestibule, with coupled col-

umns, having Corinthian capitals, designed by Latrobe, though usually credited to Jefferson, and composed of a most graceful arrangement of Indian corn and tobacco leaves in place of the conventional acanthus. They are of white marble, but the walls are of scagliola. This vestibule opens upon the eastern portico through the **Senate Bronze Doors** designed by Thomas Crawford, cast by J. T. Ames at Chicopee, Mass., and set up here in 1868.

This work of art is equally interesting, and the workmanship as fine in every respect as the main door. The upper panel of each valve (one of which represents War and the other Peace, as typified in the figures in the foot-panel of each half) contains a star surrounded by oak leaves, and acts as a ventilator. There are six panels, constituting the body of the door, in which are represented, in *alto-relievo*, events connected with the Revolution, the foundation of our Government, and the erection of the Capitol, chronologically as follows: The battles of Bunker Hill, Monmouth, and Yorktown; the welcome of Washington in Trenton on his way to New York in 1789 (the same panel contains portraits of the sculptor, his wife, three children, and of Rogers, the sculptor of the main door); the inauguration of Washington in 1789, and the laying the corner-stone of the Capitol, September 18, 1793. The prominent figures are all likenesses. In the inauguration scene John Adams stands on Washington's right; Chancellor Livingston administers the oath, and Mr. Otis holds the Bible. The remaining figures are Alexander Hamilton, Generals Knox and St. Clair, Roger Sherman, and Baron Steuben. The frame over the door is supported by enriched brackets. The ornamentation is scroll-work and acanthus, with the cotton boll, stalks and ears of corn, grapes, and entwining vines. Above the door are two sculptured figures in American marble representing Justice and History by Crawford, whose price was \$3,000. It will be remembered, also, that Crawford designed the figures that fill the pediment of this portico (p. 22). This bronze door was his latest work; he was paid \$6,000 for the designs, and Wm. H. Rinehart was given \$8,940 for the plaster model, while the casting (14,000 pounds) cost \$50,500.

Returning into the vestibule, it is well to turn aside through the first door, at the right, and see Brumidi's excellent frescoes in the room of the *Senate Committee on the District of Columbia*. This was originally assigned to be the Senate post office, whence the artist's choice of History, Geography, Physics, and the Telegraph, as subjects for his brush. The figures in each design are large and strikingly drawn, and the decorative accessories are most pleasing.

This vestibule opens at its inner end on the right into the Senate reception room, an apartment sixty feet long, but divided by an arch where Senators receive callers—especially ladies—upon business. It

is gaudily ornate. The floor is of Minton tiles, and the walls are covered with rococo designs in stucco, in high relief, and heavily gilded. The vaulted ceiling has also many gilded stucco ornaments, and certain panels are embellished with allegorical frescoes by Brumidi, entitled "Liberty," "Plenty," "Peace," "War," "Prudence," "Justice," "Temperance," and "Strength"; while an excellently-drawn and brilliantly-colored mural painting, under the arch on the south wall, depicts Washington in conference with Jefferson and Hamilton—one of the best things in the Capitol.

This room opens eastwardly into the office of the sergeant-at-arms, where a very large ceiling painting is visible, and westwardly it opens into the lobby.

*In the Senate Lobby*, entering from the public reception room, as above noted, the first door at the right opens into the *Vice-President's Room*, where Henry Wilson died, November 22, 1875, and whose bust by Daniel C. French remains here as a memento.

The next door admits to the *Marble Room*—a large senatorial reception or withdrawing room, popularly so-called because every part of its interior is formed of variegated and sculptured marbles, all from East Tennessee except the white Italian capitals and ceilings. Here the "grave and reverend" Senators hold consultations at ease, or receive their more privileged guests. Luxurious chairs, soft sofas, warm rugs, and lace curtains abound, and the room is dazzling at night when all the lights are aglow.

Next west of this splendid saloon is the **President's Room**, another ornate apartment where it has been the custom, since Andrew Johnson's time (except in Cleveland's case), for Presidents to sit during the last day of a congressional session, in order to be ready to sign bills requiring an immediate signature. This room is brilliantly decorated, including medallion portraits of President Washington and prominent members of his first cabinet—Thomas Jefferson, Secretary of State; Henry Knox, Secretary of War; Alexander Hamilton, Secretary of the Treasury; Edmund Randolph, Attorney-General, and Samuel Osgood, Postmaster-General. The four corner-frescoes overhead represent Columbus (Discovery), Vespuccius (Exploration), Franklin (History), and William Brewster (Religion). Between these are symbolic figures of Liberty, Legislation, Religion, and Executive Power. All this work is by the versatile Brumidi, and in his best vein. The tiling of this and of the adjoining rooms is covered in winter by rich carpeting.



THE SENATORIAL RECEPTION OR "MARBLE ROOM."



This lobby and the three rooms last named are not visible during sessions of Congress, except by the courtesy of some Senator.

The rooms opening from the corridor west of the Senate Chamber belong to the clerks and certain committees, and call for no special remark. The visitor may therefore pass on at once to the western grand staircase of white American marble and ascend to the gallery floor.

Dr. Horatio Stone's (p. 28) statue of John Hancock stands at the foot of this staircase. It was sculptured in 1861, and bought for \$5,500. On the wall of the landing is the large painting, by Walker,\* of the "Storming of Chapultepec" (captured by Scott's army on September 13, 1847, during the Mexican War), for which \$6,000 was paid. Roose says that it was "originally painted for a panel in the Committee-room of Military Affairs of the House, and doubtless will eventually be placed there." At the head of the stairway hangs a full-length portrait of Washington, by Wilson Peale, † painted in 1779, the first sittings for which were given at Valley Forge.

This west corridor admits one to the gentlemen's and to one of the reserved galleries of the Senate, and to numerous committee rooms. The rooms in the northern front of the wing, behind the press gallery, are not public.

Turning to the right from the elevator, or from the head of the stairs, let us walk around through the south corridor, whose doors admit to the Senate galleries, to the head of the eastern grand stairway (p. 40), where the beautiful and faithful painting of the "*Recall of Columbus*" merits close attention. The artist was Aug. G. Heaton, who was paid \$3,000 for this picture, painted in 1882. Immediately

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\* James Walker was an Englishman, born in 1819, who was early brought to New York, where he studied art, and later went to California, where he lived and painted until his death in 1889. His works were mostly pictures of military scenes, of which the best known, besides this example, were the "Battle of Lookout Mountain," painted for General Hooker, and widely exhibited, and "The Repulse of Longstreet at Gettysburg."

† Charles Wilson Peale was a Philadelphian (1741-1827) who possessed a remarkable aptitude for all sorts of ingenious employments, having, for instance, been the first American dentist to make artificial teeth, and having a wide renown as a taxidermist, student, and lecturer upon natural history. He was the organizer of Peale's famous old museum in Philadelphia, and was of great assistance to both Wilson and Audubon, the naturalists. When he turned his attention to portrait painting he was instructed first by Copley, in Boston, and afterward in London at the Royal Academy. In 1772, according to Lossing, he painted the first portrait of Washington ever executed, in the costume of a Virginia colonel; and, at the same time, he painted a miniature of Mrs. Washington. He did military service and carried on portrait painting during the War for Independence, and for fifteen years he was the only portrait painter in America. Mr. Peale painted several portraits of Washington, among them one for Houdon's use in making his statue of the patriot (p. 30).

beyond the stairway are two of the most interesting rooms in the building, a hall looking out upon the plaza, and another, adjoining, having a delightful prospect northward. These rooms not only contain fine tiling and mural decorations, but some notable paintings. In the former are Moran's \* celebrated pictures of the cañons of the Colorado and of the Yellowstone, which were painted from actual studies, and sold to the Government for \$10,000 each. Those familiar with these marvelous regions of the country, know that the coloring is by no means too vivid, and that the drawing is highly expressive. Other art objects also adorn this room, whose tiled floor and stucco ornaments are worth notice. A marble bust of an Indian will repay careful study.

There are also busts of Garibaldi—a very spirited sketch by his countryman, Martegana; and of Charles Sumner, by More. The portraits are of Henry Clay, by H. F. Darby; of Webster; and of John C. Calhoun. This room opens into the gallery for Senators' families, the first and second seats of which are reserved for the President and Vice-President, and their friends.

The adjoining hall (from which opens a ladies' retiring-room, with a woman attendant) has two historical paintings. One of these, representing the encounter between the Monitor and Merrimac, painted by Hallsall, † and purchased in 1887, for \$15,000, is the only exception to the rule that no reminder of the Civil War shall be placed in the Capitol, an exception due to the fact that this was in reality a drawn battle, where the courage of the contestants was conspicuously equal, and where the naval methods of the world were revolutionized. Its historical interest is therefore world-wide. The other painting is the crowded canvas by Cornelia Adela Fassett (cost \$7,500), representing the Electoral Tribunal of 1877, which sat in the Supreme Court Chamber, and the result of which was the choice of Rutherford B. Hayes for President over Samuel J. Tilden, who had contested Mr. Hayes' election. All of the faces in the room

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\* Thomas Moran was born in England in 1837, but came to the United States when seven years old, and still lives in New York. He went to the Yellowstone Park in 1871, in company with Dr. F. V. Hayden, United States geologist, and later to Colorado and Utah, where he studied carefully, and has made many remarkable paintings of Western scenery among other productions.

† William F. Hallsall was born in England in 1844, but settled early in Boston, and after receiving a good education, went to sea for seven years. He next studied frescoing, but gave it up in 1861 to serve two years in the Union navy. He then became a marine painter, studied diligently and produced many stirring naval pictures. He is still a resident of Boston.



are portraits, many of persons still living or recently dead, whose countenances are familiar to the public.

On each side of this painting are portraits of Lincoln and Garfield, in Italian mosaic, the gift of Signor Salviati of Venice, Italy. A portrait of Charles Sumner, by W. Ingalls, dated 1870, and of Gen. John A. Dix, by Imogene Robinson Morrell, dated 1883, also hang here.

It was John A. Dix, afterward a Major-General, Senator, and Governor of New York, who, when Secretary of the Treasury in 1861, sent to one of his special agents in Louisiana the famous order containing the words: "If any one attempts to haul down the American flag shoot him on the spot," which so thrilled patriotic hearts.

Descending, now, by the elevator or the eastern grand stairway, to the main floor, one walks to the *main corridor*, where, upon the wall at the western end, hang beautiful portraits of Thomas Jefferson, a copy from an original by Thomas Sully, and of Patrick Henry, a copy by Matthews, from an original by Sully, an eminent painter of portraits and historical pictures, who died in Boston in 1872. The portraits on the eastern wall have already been described (p. 40).

The survey of the Senate wing has now been finished, and the Supreme Court Chamber is next to be inspected. This is reached by the main passage-way leading from the Senate to the rotunda. Here, as soon as the older part of the building is entered, one comes to the door of the Supreme Court, guarded by an attendant who will admit visitors upon all proper occasions.

Beginning with the resort of the populace in the rotunda, the visitor has now inspected in succession the halls of the lower and upper house of Congress, and now concludes with the tribunal which passes upon the validity of the laws they pass. To sit at the rear of this old hall when the court is in session, as happens five days in the week, during the greater part of the year, is an impressive experience. Any one may enter.

**The Supreme Court** of the United States now occupies the chamber in the old Capitol designed for the Senate, and occupied by that body from 1800 until the completion of the new wing in 1859. Previously it sat in the hall, prepared for it, beneath this one (p. 38).

This chamber was designed by Latrobe, and its general resemblance to the old Hall of Representatives (Statuary Hall) will be noted; but it is smaller, measuring 75 by 45 feet wide and 45 feet high to the zenith of the low half-dome. Beneath the wide arch of

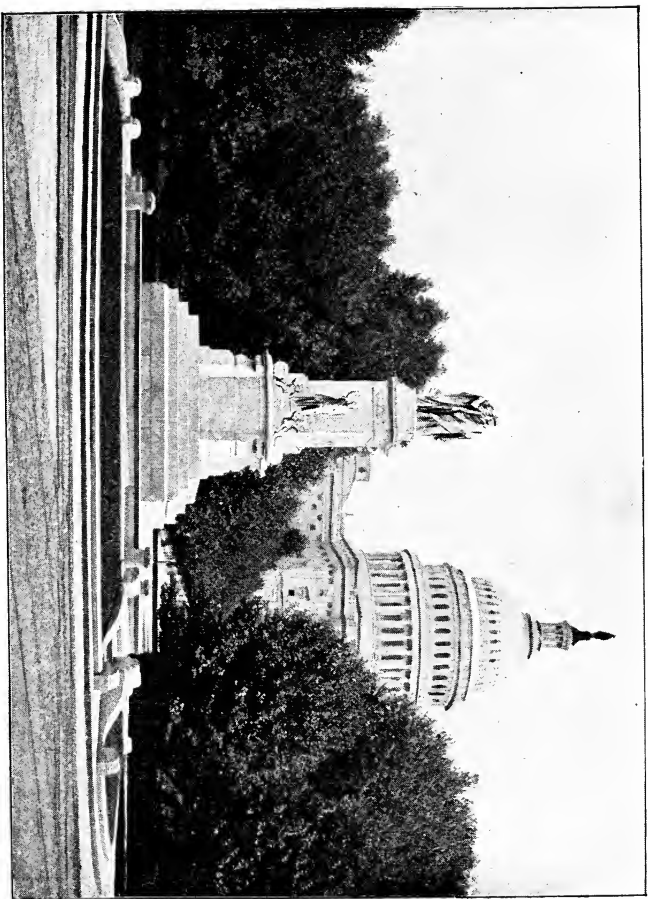
the rear wall is a row of columns of variegated gray Potomac marble, with white Ionic capitals, in the center of which was placed the chair of the President of the Senate, draped, as now, by crimson curtains and surmounted by a hovering eagle. On the dais below him were the desks of the clerks, where now stands the long "bench" of the most august court in the land. At the right of the "bench" is the clerk of the court, at the left the Marshal; and the tables of the Attorney-General, official reporters, stenographers, and counsel legally admitted to practice here, occupy the semicircular carpeted "bar" formerly covered by the desks of Senators. In the rear are public seats; but the light iron galleries formerly built overhead have been removed, and the walls, with their marble pilasters and busts of past Chief Justices, are now wholly visible. The list of busts in order is as follows: At the right of the clock (as you face it) (1) John Jay (1789 to 1795). (2) Oliver Ellsworth (1796 to 1799). (3) Roger B. Taney (1835 to 1864). (4) Morrison R. Waite (1874 to 1888). On the left of the clock: (1) John Rutledge (an Associate Justice nominated in 1795, but never confirmed). (2) John Marshall (1801 to 1835). (3) Salmon P. Chase (1865 to 1873). The Justices, who, upon court days, enter in procession precisely at noon, wearing the voluminous black silk gowns which alone remain in the United States of the traditional costume of the English judiciary, sit in a prescribed order of seniority. In the center is the Chief Justice; upon his right hand is the Associate Justice longest in service, and beyond him the second, third, and fourth; and then, upon the left of the Chief Justice, the fifth, sixth, seventh, and eighth, or youngest in rank of appointment. The court is at present composed as follows, in order of seniority: The Chief Justice, Melville W. Fuller, appointed in 1888; Associate Justices, John M. Harlan, 1877; Horace Gray, 1881; David J. Brewer, 1889; Henry B. Brown, 1891; George Shiras, Jr., 1892; Edward D. White, 1894; and Rufus Peckham, 1895.

The *Robing Room*, where the Justices meet informally and don their robes, is a handsome parlor, with much antique furniture, west of the corridor, and is adorned with some notable portraits of the Chief Justices of the past.

The portrait of John Jay, by Gilbert Stuart, represents him arrayed in a black satin robe with broad scarlet facings. It was a gift to the court by his grandson, John Jay, late Minister to Austria. That of Taney, by Healy,\* was presented by the Washington Bar

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\* See biographical foot-note, p. 82.



THE NAVAL OR PEACE MONUMENT—Pennsylvania Avenue near Western Entrance to Capitol Grounds.



Association. The portrait of Chief Justice Marshall is by Rembrandt Peale, and was presented to Chief Justice Chase by the bar of New York, and at his death was bequeathed by him to the Supreme Court.

Neighboring rooms are devoted to court officers and clerks. The entrance to the Senate Library, on the floor above, is nearly opposite to the Supreme Court.

A short corridor leads southward from the Supreme Court to the rotunda, and completes the tour of the Capitol.

**The Western Front of the Capitol** is directly reached by leaving the rotunda through the western door and passing downstairs beneath the library, when you will emerge upon the terrace.

Looking back you perceive the pillared and harmonious addition made to the original design of the building for the accommodation of the Library of Congress. It was first erected and occupied in 1824, after designs by Latrobe. In 1851 it was burned out, over 30,000 books and some valuable paintings being lost. Its restoration was immediately begun by Thomas U. Walter, who added the two side halls, familiar to modern visitors, expending \$300,000 in the reconstruction. The library was moved in 1897.

*The Terrace* is a broad esplanade, separated from the basement of the building by a kind of moat, which permits light and air to enter the lowest story, which adds largely to the solidity and architectural grandeur of the Capitol when viewed from below. Underneath this terrace are a series of casemate-like apartments, which were put to a novel use during the early days of the Civil War, when this part of the building had just been put into form, for the completion of the surface and balustrade of this beautiful terrace is of much more recent date.

*The Capitol in war time* was a citadel. Its halls and committee rooms were used as barracks for the soldiers, who barricaded the outer doors with barrels of cement between the pillars; its basement galleries were converted into storerooms for army provisions; and the vaults under this terrace were converted into bakeries, where 16,000 loaves of bread were baked every day for many months. In Harper's excellent "Cyclopædia of United States History," p. 947, may be seen a picture of this service, with the smoke pouring out of improvised chimneys along the outer edge. The "bakeries" are now clerks' offices and congressional committee rooms.

Broad flights of stairs, parting right and left about a fountain, lead down to a lower terrace, in the center of which is the bronze sitting figure of *Chief Justice John Marshall*—one of the most satisfactory statues in the city.

The artist is the renowned American sculptor, Wm. W. Story, who died in Rome in 1895. This statue, which was executed in Italy, was presented to the United States by members of the bar, while Congress supplied the pedestal. It was erected in 1884, and the total cost was \$40,000. The Chief Justice, whose portrait is said to be an excellent one, is represented as seated in his accustomed court-room chair and wearing his official robe, while his open hand appears to be a gesture enforcing some evident truth or benign decision. Each side of the marble pedestal bears a group in low relief — one, "Minerva Dictating the Constitution to Young America," and the other, "Victory Leading Young America to Swear Fidelity on the Altar of the Union."

From this statue broad walks descend to Pennsylvania Avenue and the Naval Monument (p. 72) on the right and to Maryland Avenue and the Garfield Monument (p. 73), on the left.

**"The Sidewalks of the Capitol Grounds**, east of the Capitol, together with the stone seat which, with its back, forms the retaining wall or enclosure of the garden patches and grass plots, are worked in colors in a clever and pleasing way. Four colors in all are used; that is to say, colors distinguished by material or by a deliberately diversified stain; but each of these four colors has varieties of shade which make the whole composition varied enough. The seat and its back are composed of sandstone of an unusually bright red color and of North River bluestone, and the bluestone is used again in the curb of the sidewalk, which curb is unusually broad and tells as a very visible part of the surface of the broad sidewalk. In the sidewalk itself the colors of these two stones are imitated as closely as may be in artificial stone of some sort, and two other stains, a light reddish gray and another gray which is nearly white, are added in the same material. These colors are combined in a large and bold pattern, occupying the whole width of the wide sidewalk, and the pattern differs in different parts of the ground, for there are hundreds of feet of this sidewalk, and room enough for many different designs. Nor is it to be supposed that these patterns are only suggested, or are but faintly visible. The contrast of color is decided enough."—*New York Evening Post*.

### III.

## THE NEW BUILDING FOR THE LIBRARY OF CONGRESS.

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The Library of Congress, which originated with the purchase in London in 1802 of some 3,000 books of reference, was used as kindling material by the vandals who gleefully burned the Capitol and its records in 1814. A new foundation was laid by the purchase of Thomas Jefferson's private library, and in 1851 the collection had increased to 60,000 volumes, when half of it, or more, was again swept away by fire. After this damage was repaired by the reconstruction of the library front of the Capitol (p. 20), the growth was rapid, and the shelf-room speedily overflowed.

The arrangement by which the library received and continues to receive all the publications acquired by the Smithsonian system of international exchanges (p. 114), the Peter Force\* and Doctor Toner† historical collections of rare books, pamphlets, engravings, etc., and the steady accumulations under the action of the copyright law, have been the principal nuclei. Congress was very liberal to the library in its earlier days, and now grants about \$55,000 a year for its support. It now contains over 1,000,000 books and pamphlets alone.

From 1829 to 1861 the Librarian was John S. Meehan, of New

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\* Peter Force was born in 1790, became a prominent printer in New York, and settled in Washington in 1812, where he died in 1868, after a useful life as printer, editor, and publicist. He collected an immense amount of material for a documentary history of the American colonies and Revolution, of which nine volumes were published. His collection of documents, manuscripts, pamphlets, pictures, etc., was bought by the Government for \$100,000.

† Dr. J. M. Toner, now well advanced in life, has spent many years in historical research and the gathering of a great store of books, engravings, and other materials for the future historian, in addition to those heretofore deposited in the library. He has also endowed a course of scientific lectures, given annually before the most intellectual audiences, and is, indeed, one of the oracles of Washington.

York. In 1864, President Lincoln appointed as Librarian Ainsworth R. Spofford, who built up the institution until his retirement in 1896. The present Librarian is Herbert Putnam, previously of the Boston Public Library.

This collection is very rich in history, political science, jurisprudence, and books, pamphlets, and periodicals of American publication, or relating in any way to America. At the same time the library is a universal one in its range, no department of literature or science being unrepresented. The public are privileged to use the books within the library rooms, while members of Congress and about thirty officials of the Government only may take them away. The library is open every day (Sundays excepted), from 9 o'clock in the morning until 10 o'clock at night.

As long ago as 1872 efforts were made to provide the Library with a separate building; but its friends have only now seen their laudable purpose accomplished. The fact that the Librarian has charge (since 1870) of the copyright business of the Government, and that this library is given and compelled to receive two copies of every book, picture, or other article copyrighted, makes its growth as rapid and steady as the progress of the American press, and enforces the need for ample space. Innumerable difficulties and chimerical schemes were overcome before Congress at last purchased — by condemnation, for it was covered with dwelling-houses — the present site (ten acres, east of the Capitol grounds) for a new Library of Congress, paying \$585,000 for the property. Work was begun in 1886, but not much was accomplished until 1888–9, when the work was placed in the hands of Gen. T. L. Casey, Chief of Engineers, U. S. A., under whose charge, and the superintendence of Bernard R. Green, C. E., the magnificent edifice was perfected in 1897. The architectural plans were originally by J. J. Smithmeyer and Paul J. Pelz, modified later by E. P. Casey, who completed the building and its decoration. As to the interior, Mr. Casey was assisted by Elmer E. Garnsey, in charge of the color decorations, and by Albert Weinert as to the stucco work.

*The style* is Italian renaissance modified; and the result is one of the noblest edifices externally, and the most artistically beautiful one inside, of all the grand buildings at the Capital. Its ground plan is an oblong square, inclosing four courts and a rotunda. Its outside dimensions are 470 by 340 feet, and it covers three and three-quarters acres of ground. *The material* is Concord (N. H.) granite, exteriorly, and enameled brick within the courts, while the framework is of steel, and the walls interiorly are encased and decorated wholly by stucco and marble. The octagonal rotunda, lighted by the four



courts, is built of gray Maryland granite, and crowned by a roof-dome of copper, the dome heavily gilded, and terminating, 195 feet above the ground, in a gilded torch of Science. The general effect of such a building is of massiveness disproportionate to height, but this is relieved by "pavilions" at the corners, by elaborate entrances, numerous windows, and the high ornamentation of the exterior cornices, window-casings, etc., especially on the western front.

There were required 409,000 cubic feet of granite, 550,000 enameled brick, 24,000,000 red brick, 3,800 tons of iron and steel, and 73,000 barrels of cement. The land covered is three and three-quarters acres, and the floor space amounts to eight acres. There are three floors, comprising a basement, level with the ground, the main or library floor, and a second story above. The 2,000 windows render this the best lighted library in the world. The pumps, coal vaults, and steam boilers are in a separate building in the rear and under ground, thus avoiding many nuisances of noise, dust, heat, etc. It is worthy of note—since the fact is almost unique in the history of Government architecture at the Capital—that the structure was completed within the time specified (six years), and within the limit of cost allowed (\$6,250,000). More than fifty American artists have been especially employed in the decorations.

**The Approaches and Entrance** to the Library are on the western front, facing the Capitol, where a grand staircase leads up to doorways of the central pavilion on the main floor, and furnishes an opportunity for an elaborate fountain, designed by R. H. Perry, wherein a colossal bronze Neptune sits in a mimic grotto of the sea, surrounded by Tritons and other figures, while the water jets from the mouths of various denizens of the deep. A survey of this facade should be made before ascending the steps, to gain a general idea of the architecture, not only, but especially to note the *ethnological heads* carved upon the keystones of the thirty-three arched windows, since these are a novel innovation upon the gorgons, etc., usually employed in such places. These heads are studied and accurate types of the principal races of mankind, modeled by H. J. Ellicott and Wm. Boyd, under the criticism of Prof. O. T. Mason of the National Museum; they are as important as they are novel, and are grouped according to kinship.

The Central Pavilion consists of three entrance arches, surmounted by a portico, and against its circular upper windows are placed nine *portico busts* of great literati, as follows, beginning on the left: Demosthenes, Scott, Dante (by Herbert Adams), Goethe, Franklin, Macaulay (by F. W. Ruckstuhl), Emerson, Irving, Hawthorne (by J. Scott Hartley). Passing up the flights of broad granite steps, lighted by Mr. Pratt's bronze balustrade lamps and covering a

spacious porte-cochère, we pause to note the fine carvings over the three entrance arches, by Bela L. Pratt, representing Literature, Science, and Art,\* each with appropriate symbols.

*The bronze doors* within these arches admit us to the main hall. These doors are worthy of study. That to the left (by the late Olin L. Warner) means Tradition — the earliest method of handing down knowledge; the central one (by F. Macmonnies) illustrates the Art of Printing; that to the right (by Warner), Writing. Each is double, and the chief allegory is placed within the tympanum above it. These doors admit the visitor to a corridor extending along the west front of the pavilion, called

*The Vestibule.* This extends between piers of Italian marble supporting arches, against which, on heavy brackets, are repeated pairs of figures, almost detached from the wall — Minerva in War, and Minerva in Peace, the former bearing a sword and torch. The electric standard between them is a Greek altar. These were modeled by Adams, and, like all other ornaments of the wall and ceiling here, are of stucco, touched with gold. Passing on through the arches, the visitor enters the

**Staircase Hall** — a vast square well occupying the center of the rectangular pavilion, and containing the magnificent stairways that lead to the second floor and to the Rotunda galleries. Its floor is a lovely mosaic of colored marbles, surrounding a brass-rayed disk showing the points of the compass; and this floor, as elsewhere, is made to harmonize in design and tint with the remainder of the decoration. The further (eastern) wall is broken by a noble *Ionic doorway*, forming a sort of triumphal arch, whose entablature is inscribed with the names of the builders; it admits, by a passage described elsewhere, to the Reading Room, and the carved figures (by Warner) on its arch personify Study. Overhead, the hall is open to the roof, seventy-two feet above, where a skylight pours a flood of sunshine down upon the shimmering surfaces, giving an ethereal lightness and beauty to the really massive architecture that is peculiarly effective and charming. Everything is white Italian marble, and lavishly adorned with sculpture, all the work of Philip Martiny. On either side rise the grand staircases, circling about elaborate newel-posts, supporting bronze light-bearers (also modeled by Martiny), and sloping upward beside piers whose arches are exquisitely adorned with rose-wreaths and leafy branches. Each of the solid balustrades

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\*The enumeration here, as elsewhere, is always in order from left to right.

bears a procession of nude figures of infants, or elves, connected by garlands, and each representing by its symbols some art, industry, or idea. On the right (south) from the bottom up, go a Mechanician, a Hunter, Bacchus, a Farmer, a Fisherman, Mars, a Chemist, and a Cook; on the left, a Gardener, a Naturalist, a Student, a Printer, a Musician, a Physician, an Electrician, and an Astronomer. Outside of these, perched upon pilasters, are four small figures prettily representing America and Africa on the left, Europe and Asia opposite. Figures of children are also set in relief upon the balustrade of the top landing on each side, those above the south staircase signifying Comedy, Poetry, and Tragedy; and those opposite, Painting, Architecture, and Sculpture. All of these little figures are accompanied by symbolic accessories, so that here, as usually elsewhere in this highly thoughtful scheme of decoration, close study is required to gain the full extent of the artist's meaning, rewarded by a perception of artistic harmony.

**First Floor Corridors and Rooms.**—Surrounding the staircase hall runs a rectangle of corridors, called West, South, East, and North, forming vaulted and richly adorned passage-ways around the interior of the first floor of the pavilion, and admitting to various rooms. They are paneled in white marble to the height of eleven feet; their floors are laid in harmonious patterns of Italian white, Vermont blue, and Tennessee red-brown marbles, and their vaulted ceilings are covered with marble mosaics from cartoons by H. T. Schladermundt, after designs by E. P. Casey. Tablets bearing the names of literati, and various trophies, are also pleasingly introduced; and at intervals upon the walls semi-circular spaces or tympanums are utilized for some of the most brilliant and interesting paintings in the building. It would be well to make the circuit of these corridors before going elsewhere.

*The West Corridor* is the Entrance Vestibule, already described.

*The South Corridor* lies at the right of the south staircase, and is beautified by paintings (in oil on canvas, glued to the wall by a composition of white lead — as is the case with most of the other mural paintings here) by H. O. Walker, illustrating *Lyric Poetry*.

The principal one is upon the large tympanum at the east end, and represents Lyric Poetry standing in a wood striking a lyre, and surrounded by Pathos, Truth (nude of course), Devotion, Beauty, and playful Mirth. In the smaller spaces Mr. Walker has painted "flushed Ganymede, half buried in the eagle's down," the Endymion

of Keats' poem, lying on Mt. Patmos, under the glance of his lover Diana (the moon); The Boy, of Wordsworth's well-known poem; Emerson, as typified in his poem "Uriel"; Milton as suggested by "Comus"; the "Adonis" of Shakespeare; and a broad border of figures portraying Wordsworth's lines:

The poets, who on earth have made us heirs  
Of truth and pure delight by heavenly lays!

The names tableted on this border are of the great lyric poets.

At its east end this corridor turns at right angles to the south and extends along the interior of the building, looking out upon a court to the reading rooms reserved for Senators and Representatives. This "corridor of the special reading rooms" was given to Walter McEwen to decorate, and he chose subjects from Greek mythology.

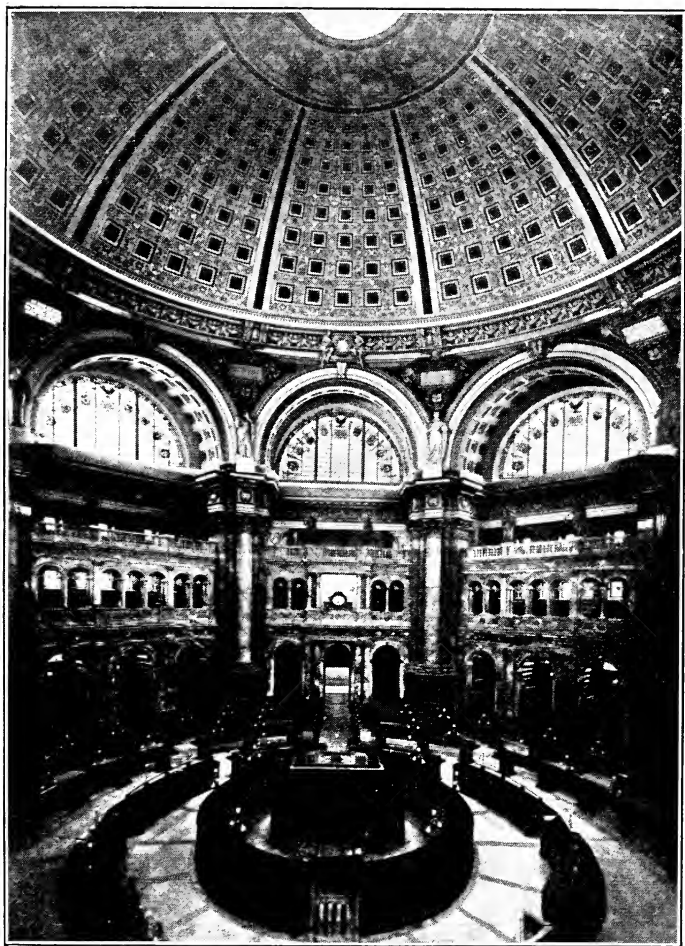
Each painting gives an incident characterizing a myth. Paris, who won Helen by giving the prize of beauty to Venus, sitting at her home and conversing with her father Menelaus; Jason recruiting his Argonauts for the voyage to recover the golden fleece; Belleroophon accepting from Minerva the bridle for his winged horse Pegasus; Orpheus witnessing a Bacchic orgy; Perseus, the hero of the story of the Gorgon Medusa; Prometheus warning his brother against the mischievous Pandora; Theseus starting on his perilous adventure against the Minotaur; Achilles discovered by Ulysses at the court of the King of Scyros; and the great Hercules in the guise of a woman spinning for Omphale, Queen of Lydia.

*The House Reading Room*, opening from this corridor, is exclusively for the use of members of the House of Representatives.

"No apartment in the Library," remarks Mr. Herbert Small (whose elaborate "Hand-book"\* of the Library should be possessed by every visitor who wishes full details and competent criticism of the treasures of art in this palace of learning), "is more lavishly and sumptuously ornamented. The floor is dark quartered oak; the walls have a dado of heavy oak paneling about eleven feet high; and the deep window arches are finished entirely in the same material. Above the dado the walls are hung with olive green silk. The ceiling is beamed and paneled, and is finished in gold and colors, with painted decorations in the panels, and encrusted conventional ornament in cream white along the beams. Over the three doors are carved oak tympanums, by Mr. Charles H. Niehaus, comprising two designs—the first of a central cartouche bearing an owl, and supported on either side by the figure of a seated youth; the other, the American Eagle flanked by two cherubs. At either end of the room is a magnificent mantel of Sienna marble. Over the fireplace is a large mosaic panel

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\*Hand-book of the New Library of Congress, compiled by Herbert Small, with Essays on the Architecture, Sculpture, and Painting by Charles Caffin, and on the Function of a National Library, by Ainsworth R. Spofford. Boston: Curtis & Cameron, 1897. Price, 25 cents.



PUBLIC READING ROOM, LIBRARY OF CONGRESS.



by Mr. Frederick Dielman, representing at one end of the room, *Law*, and at the other, *History*. Above is a heavy cornice supported on beautiful columns of Pavanazzo marble, the general color of which is gray instead of yellow, but with a system of veining which agrees very well with that of the Sienna. In the center of the cornice is a small cartouche of green onyx in the mantel to the south, and of labradorite or labradorspar in the other, the latter stone being remarkable for its exquisite gradations of deep peacock blue, continually changing with the light and the point from which it is seen."

*The mosaics* above the fireplaces, from cartoons by Dielman, were made in Venice, and are superior examples of this exquisite and peculiar art whose home is in Northern Italy. They should be contemplated thoughtfully. *The ceiling paintings*, by Carl Guthertz, filling seven panels, should also be closely studied, beginning with the central one. The series idealizes the Spectrum of Sunlight. In the center is the first, yellow — the Creation of Light; second, next north, is orange — the Light of Intelligence; third, red — the Light of Poetry; fourth, violet — Light of State, the United States being regarded as embodying the highest expression of government, and suitably represented by the violet color, which is formed by a combination of red, white, and blue; next in order (south of the center), follow green — Research; blue — Truth; and indigo — Science. The cherubs in the corner of each panel typify attributes of each subject.

*The Senate Reading Room*, at the end of the corridor, fills the corner-room of the building, or Southwest Pavilion, and is another lavishly decorated and furnished apartment, as sumptuous as, but somewhat less gaudy than, the reading-room of the House. It is reserved for Senators. The walls are of oak, inlaid with arabesques, above which are hangings of red figured silk, while the ornamented ceiling is gold, relieved by deep red. A carved panel over the door (by Adams), and a series of figures (by W. A. Mackay), bearing garlands, gracefully enliven the golden ceiling.

*The East Corridor*, in the rear of the grand staircase, has been decorated by John W. Alexander, who has taken the *Evolution of the Book* as his theme, and treated it with great force. At the south end are three pictures, the Cairn, Oral Tradition, and Hieroglyphics, to illustrate the earliest methods of transmitting knowledge; and at the northern end the later methods — Picture Writing, Manuscript Books, and the Printing Press. These are among the most popularly interesting pictures in the Library, and are accompanied by names and trophies of the masters of the arts and sciences.

*The Librarian's Room*, entered from this corridor, is a cosy, luxuriously furnished apartment, forming the private office of the Librarian of Congress; it is finished in oak and exquisitely decorated, the prevailing tone of color being a delicate green, by Mr. Holslag

and Mr. Weinert. At the south end are *ladies' toilet and cloak rooms*. Passages lead from this corridor to the Staircase Hall, Rotunda Reading Room, and Basement.

*The North Corridor* is opposite the south one, or at the left of the staircases as one enters the front door, and contains a series of seven wall-paintings by Charles S. Pearce, representing the occupations of the civilized mind.

The most important fills the great panel at the east end, and depicts an idealization of the Family. On the south wall is one picture only—Rest; while opposite, reading from left to right, are four, entitled: Religion, Labor, Study, Recreation. An exquisite border at the end presents artistically an apothegm of Confucius: "Give instruction unto those who can not procure it for themselves." The whole idea is of a quiet, rational, uplifted manner of life, and the names accompanying these scenes are those of the great educators of the world.

At right angles to the left from the east end of this corridor another corridor extends to the Southeast Pavilion, in which Edward Simmons has depicted, seated in successive panels, the *Nine Muses* of Greek mythology, in the following succession: Melpomene (tragedy); Clio (history); Thalia (comedy and bucolic poetry); Euterpe (lyric song); Terpsichore (dancing); Erato (love poetry); Polyhymnia (sacred song); Urania (astronomy); Calliope (epic poetry). Each has symbols and accessories indicating her province in art.

Various handsome rooms open from this corridor devoted to the work of the Library and of the Copyrighting Department and to the placing of special collections, such as that of Dr. Toner, or to private libraries yet to come. In one of them, the corner one, R. L. Dodge has a series of charmingly painted Pompeian dancing girls.

The visitor may continue on around and make the complete circuit of the building through handsome halls now, or to be in the future, occupied for library work; but nothing more calls for special description on this floor except the Rotunda.

**The Rotunda.** The whole interior of the octagonal central building consists of one room covered by a splendid dome. This hall is 100 feet in diameter and 125 high. It is entered from the main hall, through the triumphal arch between the staircases (see above), and along a broad passage-way. The first part of this passage has in its vaulting six small domes, and is abundantly ornamented with medallions representing the Fine Arts. A marble stairway leads up to the galleries of the Rotunda; and here, also, are the elevators. Spaces in the wall remain, however, for *paintings by W. B. Van Ingen*, in which the artist has contrasted the ideals of Milton's great



poems "Il Penseroso" and "L'Allegro." The second part or lobby of this passage-way is the vestibule of the floor, or Reading Room, of the Rotunda, and is adorned in its five tympanums with a grand series of *allegorical paintings by Elihu Vedder*, embodying the idea of government in a manner that has aroused the highest admiration of all artists, and conveys food for deep thought.

The central painting over the Reading Room door is a conception of republican government in its noblest estate. That upon its right exhibits how Good Administration (the first) leads to Peace and Prosperity (the second); contrasted with and opposite these are two vivid paintings portraying Corrupt Legislation, resulting in Anarchy. Careful study of these pictures will bring out an instructive comprehension of how wide and subtle was the artist's thought in regard to each.

*From the floor of the Rotunda* one gets an idea of the grandeur of this octagonal hall, which is gorgeous in detail, but where the whole effect is of sumptuous furnishing, guided by a cultivated and liberal taste worthy of such a temple of education and repository of garnered thought as this edifice is designed to be. The dome is carried upon eight massive piers, connected by noble arches, each arch filled above the capitals of its supporting pillars with semi-circular windows of clear glass thirty-two feet wide. The broad intrados of each arch is filled with sunken panels of color and gilded rosettes, in conformity with the general design of ceiling treatment. A heavy entablature of classic ornament (designed by Mr. Casey), in high relief, with all the prominences gilded, runs all around the rotunda, into every alcove, and out around all the eight piers. Each of the eight bays beneath this entablature is filled with a two-storied loggia of yellow variegated Sienna marble, the lower story consisting of three arches divided by square engaged pillars with Corinthian capitals, the second story of seven lesser arches supported by small pillars of Ionic style, extremely graceful; and above all is carried an open gallery protected by a balustrade. These loggias and the upper galleries, nearly forty feet from the floor, run all around the rotunda; and it is from these, reached from the grand staircase and overlooking the whole room, that the sight-seeing public gaze upon the apartment and its busy workers, who are not permitted to be disturbed by the intrusion of casual visitors. These loggias form the eight sides of the hall, the two entrances to which are further distinguished by facades of Sienna marble, which are perfect examples of the Corinthian style. Between each two adjacent loggias, filling the corners of the octagon and

forming the inner face of the eight great projecting piers that support the arches and sustain the dome, are splendid columns and faces of two shades of dark Numidian marble, crowned by golden Corinthian capitals and standing upon pedestals of the chocolate-tinted marble of East Tennessee.

On the summit of each of these columns stands a colossal *emblematic statue*, the eight representing the principal departments of human thought and development; they are of plaster, toned an ivory-white, ten and one-half feet in height and sixty feet from the floor, and beginning at the right of the entrance, are as follows: Religion, by Th. Bauer; Commerce, by J. Flanagan; History, by D. C. French; Art, by Dozzi, of France, after sketches by Aug. St. Gaudens; Philosophy, by B. L. Pratt; Poetry, by Ward; Law, by P. W. Bartlett; and Science, by J. Donoghue. Each is distinguished by some symbol, and above each, on a tablet supported by child-figures modeled by Martiny, are inscriptions, chosen by President Eliot of Harvard University, each appropriate to its theme, thus:

Above the figure of *Religion*,

What doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God.—*Micah* vi, 8.

Above the figure of *Commerce*,

We taste the spices of Arabia, yet never feel the scorching sun which brings them forth.—*Anonymous*.

Above the figure of *History*,

One God, one law, one element,  
And one far-off divine event,  
To which the whole creation moves.—*Tennyson*.

Above the figure of *Art*,

As one lamp lights another, nor grows less,  
So nobleness enkindleth nobleness.—*Lowell*.

Above the figure of *Philosophy*,

The enquiry, knowledge, and belief of truth is the sovereign good of human nature.—*Bacon*.

Above the figure of *Poetry*,

Hither, as to their fountain, other stars  
Repairing, in their golden urns draw light.—*Milton*.

Above the figure of *Law*,

Of law there can be no less acknowledged than that her voice  
is the harmony of the world.—*Hooker*.

Above the figure of *Science*,

The heavens declare the glory of God; and the firmament  
showeth His handiwork.—*Psalms* xix, 1.

*Sixteen Portrait Statues*, personally illustrating the great lines of creative thought above enumerated, stand along the balustrade of the gallery; they are of bronze, and in pairs, one on each side of and overlooking that one of the eight colossal ideal statues above described, of which its original was a type. The list is as follows:

Typical of *Religion*: Moses, an ideal figure, by Niehaus (see p. 32); and St. Paul, an ideal figure by Donoghue. *Commerce*: Columbus, by Paul W. Bartlett; and Robert Fulton, by Ed C. Potter. *History*: Herodotus, modeled after Greek sculptures, by D. C. French; and Gibbon, by Niehaus. *Art*: Michael Angelo, by P. W. Bartlett; and Beethoven, by Baur. *Philosophy*: Plato, from Greek busts, by J. J. Boyle; and Bacon, also by Boyle. *Poetry*: Homer, after an ideal bust of ancient times, by Louis St. Gaudens; and Shakespeare, by Macmonnies, modeled after the Stratford bust and the portrait in the first edition of the Plays. *Law*: Solon, from Greek data, by Ruckstuhl; and Chancellor Kent, by George Bissell. *Science*: Newton, by C. E. Dallin; and Joseph Henry, by H. Adams. Except the idealizations mentioned above, all are from authentic portraits, including details of costume, etc.

The great *Clock of the Rotunda*, over the door, was modeled by J. Flanagan. "The clock itself is constructed of various brilliantly colored precious marbles, and is set against a background of mosaic, on which are displayed, encircling the clock, the signs of the zodiac in bronze, . . . The hands, which are also gilded, are jeweled with semi-precious stones."

The spandrels or triangular wall spaces between the arches are adorned by emblematic figures in relief and brought out by color, and the whole is capped by an encircling entablature of classic beauty, whence springs the superb canopy of the arch, filled with rich ornamentation to its crown, beneath which, in the collar of the dome, is an exceedingly interesting and beautiful *series of figures in fresco*, by E. H. Blashfield, symbolizing the relations of the nations to human progress.

"Thus," remarks Mr. R. Cortissoz, "Egypt is the representative of written records, Judea typifies religion, Greece is the standard-bearer of philosophy, Rome bears the same relation toward administration, Islam stands for physics, the Middle Ages are figured as the fountain-head of modern languages, Italy is represented as the source of the fine arts, Germany as sponsor for the art of printing, Spain as the first great power in discovery, England as a mighty bulwark of literature, the France of the eighteenth century as emblematic of emancipation, and America as the nation of scientific genius. Each figure holds the insignia of its place."

Nothing in the United States, and little in the world, surpasses the





THE LIBRARY OF CONGRESS—THE GRAND STAIRCASE.

Bronze Figure on Newel Post by Philip Martiny

artistic splendor of this grand rotunda—all mellow marble, sparkle of gold, and play of significant color!

*The practical work of the library* concentrates in the rotunda, where (in the center) stands the circular desk of the superintendent and his assistants, who can speedily communicate with all parts of the building by a system of telephones, and by pneumatic tubes, which carry messages and orders for books to any required room or book-stack. The floor is filled with small desks, arranged in concentric circles and separated by light screens or curtains, and the intrusion of mere sight-seers is forbidden. Unlimited light and air are assured, and quiet is enforced; while celerity in obtaining and distributing books is secured by various devices that librarians elsewhere will admire and copy. As there is a constant call for books of reference from the Capitol, where the legislators often want a volume for instant use, an *underground tunnel*, four feet wide and six feet high, has been made between the two buildings, containing an endless cable carrier, upon which books may be sent back and forth at great speed. An assistant, cyclopedias, etc., are stationed at the Capitol terminus.

**Second Floor Halls.**—Some of the finest parts of the Library are in the second story. Ascending the staircases you find yourself in a broad arcade surrounding the hall. This is all in white marble of the same Corinthian style. Lofty coupled columns, with elaborate acan; thus capitals, support joint entablatures, whence spring the groined arches of the ceiling. North and south doorways admit to magnificent library halls (see below); the west windows open upon a balcony overlooking the Capitol grounds and a large part of the city, and on the east a beautiful stairway leads to the uppermost galleries of the rotunda.

A long time may be spent in admiring study of this superb hall, whose details are elaborate in every particular, varying constantly in small points of ornamentation, yet ever consonant with the classic model, and keeping an artistic uniformity without monotony. The ornamentation of the ceilings, composed of stucco in high relief set off with gold on the eminences and bright color in the recesses, is also admirable, and becomes very striking when applied to the vaulted canopies of the great side halls. The decoration in relief here is all the work of Mr. Martiny and consists mainly of little figures (geniuses), exemplifying various conceptions and pursuits indicated by conventional symbols, such as the shepherd's crook and pipes for Pastoral life or Arcady, a block of paper and a compass for Architecture, and so on; also many cartouches and tablets bearing the names of illustrious authors.

Here, as below, the spaces surrounding the well of the staircases are spoken of as Corridors, of which there are four—North, South, East, and West—each decorated with brush or chisel by some special artist under a harmonious plan.

*The East Corridor*, crossing the head of the staircases, has pendentive figures by Geo. R. Barse, Jr., illustrating the topic Literature, and comprising Lyrica (Lyric poetry), Tragedy, Comedy, and History, on the East wall; and Love, Erotica (poetry), Tradition, Fancy, and Romance, on the West wall. The center of the vault also exhibits three medallion paintings by Wm. A. Mackay, giving the three stages of the Life of Man as represented by the Fates—Clotho, Lachesis, and Atropos. The allegory becomes plainer when one reads the accompanying inscriptions. The names of eminent printers and inventors of printing presses are recorded on tablets at each end of this corridor.

*In the North Corridor* are the works of Robert Reid. One of this series of brilliant paintings consists of large octagons containing female figures which one might style pretty girls—so modern is their type—each representing one of the *Five Senses*, as Touch, Taste, Smell, Sight, or Hearing; their quaintly graceful attitudes telling each character without long query. Alternating with these are square panels in which Mr. Reid has depicted, in a very subdued manner, ancient athletic sports familiar to all readers of classical history. Four circular panels upon the wall contain figures standing for Wisdom, Understanding, Knowledge, and Philosophy. These project from an abundance of more formal color-decorations, with which are intermingled medallions containing trophies of various trades and sciences, and tablets inscribed with lines from Edna Dean Proctor's poem "Unexpressed."

*The West Corridor* is immediately over the Entrance Vestibule, and has been decorated in a very interesting manner by Walter Shirlaw, who has found his motive in *The Sciences*. Says Mr. Small:

"Each science is represented by a female figure about 7½ feet in height. The figures are especially interesting, aside from their artistic merit, for the variety of symbolism by which every science is distinguished from the others, and for the subtlety with which much of this symbolism is expressed. Not only is each accompanied by various appropriate objects, but the lines of the drapery, the expression of the face and body, and the color itself, are, wherever practicable, made to subserve the idea of the science represented. Thus the predominant colors used in the figure of Chemistry—purple, blue, and red—are the ones which occur most often in chemical experimenting . . . In the matter of line, again, the visitor will notice a very marked difference between the abrupt, broken line used in the drapery of Archæology, and the moving, flowing line in that of Physics."

Bearing in mind such qualities as these, the attentive visitor will derive great pleasure from studying the figures of Zoölogy, Physics, Mathematics, and Geology, on the West; and of Archæology, Botany, Astronomy, and Chemistry, on the East. The commemorative tablets at the ends of the corridor bear the names of the fathers of the natural sciences. The three medallions along the center of the ceiling are by Van Ingen, and typify Sculpture, Architecture, and Painting.

*R. Hinton Perry's Bas-reliefs* at this (the west) end of the North and South corridors may be mentioned here. The two on the North are Greek Inspiration (the oracle of Apollo at Delphi), and Persian Inspiration (a veiled or occult Sibyl). The two at the South match this idea by portraying a Cumæan, or Roman, Sibyl, and one of the "wise women" of Scandinavian and Teutonic Tradition.

*The South Corridor* remains to be mentioned. The principal artist here is F. W. Benson, who has filled three hexagonal panels in the ceiling with the *Graces*—Aglaia, patroness of Husbandry (east), Thalia, of Music (center), and Euphrosyne, of Beauty (west). Each is an exquisite rendering of sweet womanhood. Four circular panels have given Mr. Benson an opportunity to make four other lovely women stand for *The Seasons*; and in the larger spaces at the end of the vault the painter has supplemented Mr. Reid's ancient sports (in the North Corridor) with two representations of modern games, Base Ball and Foot Ball.

*Certain minor features* of these splendidly adorned arcades must be mentioned. One is the series of eight exquisite *paintings* by G. W. Maynard, two in each corner of the hall, depicting The Virtues. Another is the *Printer's Marks*, which are tastefully and ingeniously made a part of the general scheme of color ornament, and number fifty-six in all, from Kœpfel, in 1523, to those of existing publishers of New York and London. Lastly, a rich fund of epigrammatic wisdom is preserved by inscriptions in praise of knowledge, selected from the literature of the world.

**Galleries and Pavilions of the Second Story.**—From the arcades that surround the head of the grand staircase, corridors open north and south and lead around the whole building, communicating with the various rooms and pavilions of this upper story. The remainder of the western front of the building is devoted to two large halls, known respectively as the Northwest and Southwest galleries. They are alike in size and architecture; the ceiling being a coffered barrel



vault and the floor of marble in variegated squares. The semi-circular wall-spaces beneath the vault at each end (tympanums) are 34 feet long by 9½ feet high, and afford space for four paintings, which are among the most imposing of all in the library.

*In the Northwest Gallery*, where the prevailing tone of color is red, the broad spaces are filled with two pictures by Gari Melchers—War and Peace—which will hold the attention for a long time of one who studies them; and the names inscribed over the doors and windows are those of the world's great soldiers. Opening beyond this Gallery (or from the inner corridor), is an octagonal room in the northwest corner of the building, known as *The Northwest Pavilion*. The ceiling is richly coffered, colored, and gilded around a central dome occupied by a painting. The walls are broken by pillars, and are ornamented with stucco-work, including a series of four carvings, one in each of the pendentives, which delicately represent the Seasons, and are from models by B. L. Pratt. These are repeated in the three other corner pavilions, as are the general features of decoration, while the frescoes are individualized. The special artist whose work is seen in this pavilion is W. de Leftwich Dodge, who has made Ambition the subject of his painting in the dome, and has filled the four tympanums of the walls with allegorical scenes, depicting Music (north), Science (east), Art (south), and Literature (west). These rooms contain Americana in show-cases.

*The Southwest Gallery*, south of the main hall, has blue for its prevailing color, and is decorated by two very striking paintings by Kenyon Cox—The Arts at the south end of the room and The Sciences at the north end. In the former classic group the central figure is Poetry, attended by the other Arts; while in the second, Astronomy holds the place of honor among the Sciences. The show-cases are filled with portrait-prints and photographs of ex-presidents, etc. Beyond this gallery lies

*The Southwest Pavilion*, octagonal as elsewhere, and richly ornamented by brush and chisel. The disk of the dome is beautified by a circle of four paintings, representing National Virtues—Courage, Valor, Fortitude, and Achievement; while in the tympanums are four other subjects—Adventure (east), Discovery (south), Conquest (west), and Civilization (north). The artist is George W. Maynard, and these broad canvases have afforded him an opportunity to do a work of high quality. Processes of art-reproduction and book-illustration are exhibited. A door at the left leads into the great

*South Hall*, which has as yet no special decorations, but is handsome in stucco and broad masses of harmonious coloring. This room is devoted to the display of the library's treasures of art, lithographs, engravings, etchings, photographs, and prints of all kinds, and it is called the Print Room. Through it one passes to the

*Southeast Pavilion*, decorated by R. L. Dodge. In each of the four tympanums he has painted a representation of one of the four Elements—to the east, Earth; to the north, Air; to the west, Fire; to the south, Water. Each consists of three figures, and the allegory and symbolism in each case are readily interpreted by the beholder. In the dome Mr. Dodge, in conjunction with Mr. Garnsey, has expressed the same idea in another way, figured by Apollo and the Sun for a center piece, surrounded by medallions and cartouches for the elements. The series of handsome but not especially notable apartments along the eastern front of the building are at present reserved for the use of special students and in part for library work. The only notable decorations are those in

*Northeast Pavilion*, where gilding prevails upon the walls and ceiling, and sets off the illustrative paintings of W. B. Van Ingen personifying the Executive Departments. The Treasury and State Departments are typified in the west tympanum; the War and Navy in the south; Agriculture and Interior in the east; and Justice and the Post Office in the north. All of the details are symbolic and easily understood, except the cypress trees, which are merely decorative, and stand in jars copied from those made by the Zuñi Indians. The seals of the Departments are cleverly introduced, and in the dome the great seal of the United States forms the center of an elaborate and beautiful circular painting by Garnsey, framed in an inscription from Lincoln's Gettysburg address. A door opens into the large

*North Gallery*, which is devoted to the exhibition of the most interesting maps, charts, globes, etc., selected from the library's vast store of cartographical materials, and is called the Map Room. Its inspection completes the circuit of the second story.

*The Stack-rooms*, or apartments where the books themselves are kept, open out on each side of the rotunda into the lofty wings that divide the interior courts, whose enameled walls reflect a flood of light into their numerous windows. These repositories contain the most improved arrangement. Cases of iron, rising sixty-five feet to the roof, are filled with adjustable shelves of coated steel as smooth as glass. The floors of these rooms are marble, and the

decks, at intervals of every seven feet from top to bottom, by which the attendants reach the shelves, are simply slabs of white marble on steel bars. Cleanliness and ventilation are thus fully assured. Each of these stacks will hold 800,000 books; and the present capacity of all those erected is about 2,000,000 volumes, while additional space can be made for 2,500,000 more, or nearly 4,500,000 volumes in all—more than the probable accumulation of the next century and a half. The greatest existing library in the world, that of France, now contains about 2,500,000 volumes. The available space for all purposes here is largely in excess of that of the British Museum, and amounts to more than two-thirds that of the Capitol itself. To Capt. Bernard Green belongs the high credit for the invention and perfection of these mechanical arrangements for the care of the books.

*The Basement* is reached by stairways under the Grand Staircases, and its corridors are wainscoted in fine American marbles, while its vaulted ceilings are brightly decorated in color-designs. It contains store-rooms, packing-rooms, a great bindery, and various offices.

*A Restaurant*, open to the public, as well as serving the employes of the Library, is to be found in the attic and is reached by one of the elevators.

*Consultation of the books* is open to anyone in the Reading Room, though no books can be taken out. The applicant writes the title of the book he wants, and his own address on a blank ticket, which he hands in at the central desk, where he presently gets the book. Seats are arranged at circular desks, and no one is allowed to enter the stack-rooms where the books are kept.

## IV.

### ON CAPITOL HILL.

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The plateau east of the Capitol was considered by the founders of the city the most desirable region for residence, and truly it was in those days, as compared with the hills and swamps of the northwestern quarter or the lowlands along the river. The principal owner was Daniel Carroll, and when the alternate city lots were sold for the benefit of the public funds, higher prices were paid for them here than elsewhere. Carroll considered himself sure to be a millionaire, but died poor at last; Robert Morris of Philadelphia, the financier of the Revolution, invested heavily here and lost accordingly; and the two lots which Washington himself bought cost him about \$1,000.

Daniel Carroll built for himself what was then considered a very fine mansion styled *Duddington Manor*; and that it really was a spacious, comfortable, and elegant house can be seen by any one who will walk down New Jersey Avenue, three blocks southeast of the Capitol, and then a block east on E Street, which will bring him in sight of the old house upon its tree-shaded knoll, surrounded by a high wall, and desolate amid "modern improvements." Upon the personal history of the men who have dined beneath its roof, and the stories its walls might repeat, Mrs. Lockwood has expatiated pleasantly in her valuable book, "*Historic Homes in Washington*," to whom every one must be indebted who discourses upon the social chronicles of the capital.

A more famous building was the *Old Capitol Prison*, as it came to be called during the Civil War, whose walls still stand upon the block facing the Capitol grounds at the intersection of Maryland Avenue with First and A streets, N. E., enclosing the lead-colored block of handsome residences called Lanier Place.

This was a spacious brick building hastily erected by the citizens of Washington after the destruction of the Capitol by the British in 1814, to accommodate Congress and hold the national capital here

against the renewed assaults of those who wished to move the seat of Government elsewhere. While it was building, Congress held one session in Blodgett's "great hotel," which stood on the site of the present post office (p. 97), and then sat in this building until the restored Capitol was ready for them, in 1827. It was a big, plain, warehouse-like structure, which was turned into a boarding-house after Congress abandoned it, and there Senator John C. Calhoun died in 1850. When the Civil War broke out this building became a military prison for persons suspected or convicted of aiding and abetting the secession treason to which his influence had so powerfully contributed. Washington was full of Southern sympathizers and spies, and many are the traditions in the old families of days and weeks spent by overzealous members in "durance vile" within its walls, guarded by the "law-and-order brigade" of the Provost-Marshal's office, which formed the police of the capital in those days. Here Wirz, the brutal keeper of Andersonville prison, was executed, as well as several other victims of the War. Several years ago it was remodeled into handsome residences, one of which was the home of Mr. Justice Field until his death in 1899.

The tall brick *Maltby Building*, directly north of the Capitol, originally a hotel, is now occupied by congressional committees.

*The Coast and Geodetic Survey*, a scientific branch of the Treasury Department to map the coast, chart the waters, and investigate and publish movements of tides, currents, etc., for the benefit of navigation, is domiciled in a brick building on New Jersey Avenue, south of the Capitol, immediately in the rear of the great stone house built long ago by Benjamin F. Butler as a residence, and which is now principally occupied by the Marine Hospital Service. *New Jersey Avenue* leads in that direction to Garfield Park, which is too new to be of interest, and beyond that to the shore of the Anacostia, near the Navy Yard. Just west of it Delaware Avenue forms a perfectly straight street to Washington Barracks.

Capitol Hill, as the plateau of the Capitol is popularly called, can yet show many fine, old-fashioned homes, though some formerly notable have lately disappeared. In their place, however, have grown up long blocks of substantial and ornate houses, making this one of the handsomest parts of the city, which forms a district, and, to a great extent, a society, local and distinct from the official and fashionable Northwest, upon which the old residents look down with ill-disguised superiority, a scorn which ancient Georgetown returns with aristocratic hauteur!

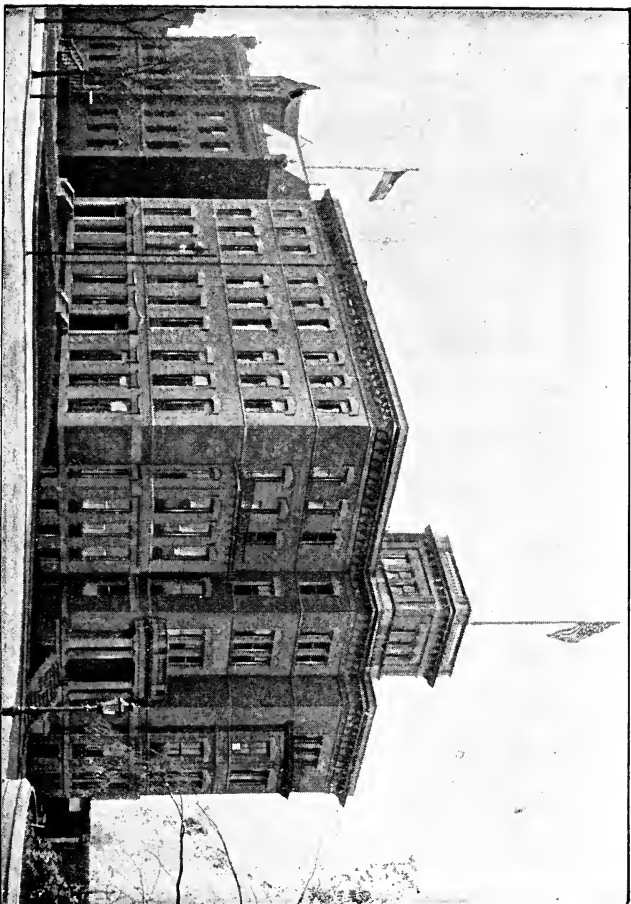
Capitol Hill has its own shady avenues, quiet cross streets, and pretty parks. In Stanton Square (three and one-half acres), half a mile northeast out Maryland Avenue, is H. K. Brown's bronze

*statue of Maj.-Gen. Nathanael Greene*, who distinguished himself at Eutaw Spring and elsewhere in the South during the Revolution, and to whom a statue was voted by the Continental Congress. This statue, which was cast in Philadelphia, erected here recently, and cost, with its pedestal of New England granite, \$50,000, is one of the most life-like figures in Washington, the modeling of the horse being particularly admirable. The Peabody School confronts this neat square, which is reached by the Eckington line of street-cars. A farther walk of half a mile down Massachusetts Avenue takes one to *Lincoln Square*—a beautifully shaded tract of six and one-quarter acres, just a mile east of the Capitol. Here Tennessee and Kentucky avenues branch off northward and southward, the former leading to Graceland and Mount Olivet cemeteries, and the latter to the Congressional Cemetery, and to the bridge (over the Anacostia to Twin-ing) at the foot of Pennsylvania Avenue.

*In Lincoln Square* the most beautiful thing is the lofty, symmetrical sycamore tree in the center; but the most noted object is the *Statue Monument to the Emancipation of the Slaves*. This is a bronze group, erected by contributions from the colored freedmen of the United States, many of whom were set free by the proclamation, which is represented in the hand of the great benefactor of American slaves, one of whom is kneeling, unshackled, at his feet. One of the inscribed tablets upon the pedestal informs us that the first contribution was the first free earnings of Charlotte Scott, a freed woman of Virginia, at whose suggestion, on the day of Lincoln's death, this monument fund was begun. This statue, twelve feet high, was cast in Munich at an expense of \$17,000, and was unveiled on April 14, 1876, the eleventh anniversary of Lincoln's assassination, Frederick Douglass making the oration.

East Capitol Street is a wide avenue running straight, one mile, from this park to the Capitol, between rows of elms and poplars, and continuing onward to the Eastern Branch through scanty and low-lying suburbs. On the same river bank, at the eastern terminus of Massachusetts Avenue, occupying a reservation called Hospital Square, are the District Almshouse, Workhouse (or Asylum for the Indigent), and the stone jail, costing \$40,000, in which several murderers, including Garfield's assailant, Guiteau, have been confined and executed. Some distance away, on the Bladensburg Road, can be seen the buildings of the Boys' Reform School. All these institutions are well worth inspection by those especially interested.

*Christ Church* (Protestant Episcopal) on G Street, S. E., between Sixth and Seventh, is the oldest church in the city. It was



Coast Survey.

Marine Hospital Service in the Butler Mansion.  
PUBLIC BUILDINGS SOUTH OF THE CAPITOL.





erected in 1795, and was attended by Presidents Jefferson and Madison. Services are still held there.

Christ Church Cemetery, more popularly known as the congressional burial ground, adjoins the grounds of the workhouse on the south, and occupies a spacious tract on the bank of the Anacostia. It contains the graves and cenotaphs, formerly erected by Congress, of many persons once prominent in official life.

This cemetery was the principal, if not the only, place of interment at the beginning of civilization here; and many officials who died at the capital were buried there, and the practice continues, Congress contributing toward the support of the cemetery in consideration of this fact. Among the notable men buried here are: Vice-President George Clinton of New York; Signer and Vice-President Elbridge Gerry of Massachusetts, whose name gave us the verb "to gerrymander"; William West, born in Bladensburg in 1772, a distinguished essayist and jurist, and finally Attorney-General under Monroe; Alexander Macomb, hero of Plattsburg, and General of the army preceding Scott, who has a fine military monument; his predecessor, Gen. Jacob Brown, resting under a broken column; Tobias Lear, Washington's private secretary; A. D. Bache, the organizer of the coast survey, and several distinguished officers of the old army and navy. A public vault, erected by Congress, stands near the center of the grounds. The nearest street-cars are at Lincoln Square, about ten minutes' walk; or at the Navy Yard, fifteen to twenty minutes' walk along K Street, S. E., and Georgia Avenue.

All this old-settled and no longer fashionable region, near the Anacostia, is spoken of rather contemptuously as "the navy yard," and it supplies a fair share of work for the police courts; but it is greatly beloved of soldiers and sailors on leave.

**The Navy Yard** is one of the places which visitors to Washington are usually most anxious to see, but it usually offers little to reward their curiosity outside of the gun shop. The navy yards at Brooklyn, Portsmouth, and Norfolk are all far more interesting. It stands on the banks of the broad tidal estuary of the Anacostia River, at the foot of Eighth Street, S. E., and is the terminus of the cable-cars from Georgetown along Pennsylvania Avenue. The Anacostia line of street-cars along M Street, S. E., also passes the gate.

This navy yard was established (1804) as soon as the Government came here, and was an object of destruction by the British, who claim, however, that it was set on fire by the Americans; as this was the one part of the city which an enemy might be excused for destroying, such a plea might have been made with better grace for their other acts of uncalled-for destructiveness; an interesting incident of this time belongs to the story of Greenleaf's Point (p. 153). It was restored, and "for more than half a century many of the largest and

finest ships of war possessed by the United States were constructed in this yard." Two spacious ship houses remain, but the yard is now almost entirely given up to the manufacture of naval guns and ammunition and the storage of equipments. It often happens that not a ship of any sort is at the wharves (though a receiving ship is usually moored there), and the sentry at the gate is almost the only sign of military occupation about the place.

*The Gun Shop.*—The first great building on the right, at the foot of the stone stairs, is the most interesting place in the yard. It is filled with the most powerful and approved machinery for turning, boring, rifling, jacketing, and otherwise finishing ready for work the immense rifles required for modern battle-ships, as well as the smaller rapid-fire guns forming the supplementary batteries of the cruisers and other vessels of war. Observing carefully the posted regulations, the visitor may walk where he pleases through these magnificent factories and watch the extremely interesting process, and should it happen that any vessels of war are in the harbor, permission to go on board of them can be obtained at all suitable hours.

*The office of the Commandant* of the Yard is at the foot of the main walk near the wharf, and there application should be made for permission to go anywhere not open to the public. A large number of guns, showing types used in the past, are lying near the office, and a series of very interesting cannon captured from the Tripolitan, British, Mexican, or Confederate enemies whom the navy has had to fight, are mounted before the office. Among them is the famous 42-pounder, *Long Tom*, cast in 1786 in France, captured from the frigate *Noche* by the British in 1798, and then sold to us. Later it was struck by a shot, condemned, and sold to Haiti, then at war with France. This over, the cannon had various owners until 1814, when it formed the main reliance in the battery of the privateer *General Armstrong*, which, by pluckily fighting three British war-ships off Fayal, in the Azores, so crippled them that the squadron was unable to reach New Orleans, whither it was bound, in time to help the land forces there against the victorious Jackson. The brig was afterwards sunk to prevent her capture by the British, but the Portuguese authorities had so greatly admired the little ship's action, that they saved this gun as a trophy, and sent it as a present to the United States.

*A museum* near the gate is worth visiting, as it contains many pieces of old-fashioned ordnance and ammunition, and many relics of historical or legendary interest, of which the most popular, perhaps, is the stern-post of the original *Kearsarge*, still containing a shell received during her fight with the *Alabama*. The door of the museum is shaded by a willow grown from a twig cut above the grave of Napoleon at St. Helena. The residences of officers on duty at the yard are near the gate, which was built from designs by Latrobe.

*The Marine Barracks*, three squares above the Navy Yard, on Eighth Street, S. E., occupy a square surrounded by brick buildings painted yellow, according to the uniform custom of the old army,

and are the home station and headquarters of the Marine Corps; but, except that here is the residence of the famous Marine Band, they contain nothing of interest to the visitor, unless he likes to watch guardmounting every morning at 9.00, or the formal inspection on Mondays at 10.00 a. m. The Marine Band is the only military band always stationed in Washington, and available for all military ceremonials. These advantages have given it great excellence; and its music at parades, President's receptions, inaugural balls, etc., is highly appreciated. This band gives out-door concerts in summer.

*The Naval Hospital*, for sick and wounded officers and men of the Navy and Marine Corps, is at Pennsylvania Avenue and Ninth Street, S. E.; and at Second and D streets, S. E., is Providence Hospital, founded in 1862, whose rear windows overlook the fine old Duddington Manor (p. 66).

**Anacostia** is a name applied in an indefinite way to the region opposite the Navy Yard, and is reached by a bridge at the foot of Eleventh Street, crossed by the street-cars of the Anacostia & Potomac line. The village at the farther end of the bridge, now called Anacostia, was formerly Uniontown, and from it branch roads lead up on the Maryland Heights in various directions, where electric railroads and park-villages are rapidly extending. Twining, at the eastern end of the Pennsylvania Avenue bridge; Lincoln Heights, in the extreme eastern corner of the district; Garfield and Good Hope, on the fine Marlboro Turnpike, which is a favorite run for cyclers and where there is a summer hotel—*Overlook Inn*; and Congress Heights, farther south, are the principal of these suburban centers. All of these high ridges were crowned and connected by fortifications, some of which remain in fairly good condition, especially Fort Stanton, just south of Garfield. A wide and interesting view of the city and the Potomac Valley is obtained from its ramparts, and also of the great Federal Insane Asylum (p. 153).

## V.

# FROM THE CAPITOL TO THE WHITE HOUSE.

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### A Walk up Pennsylvania Avenue.

**Pennsylvania Avenue** is the back-bone of Washington—the head of it resting upon the storied heights of Georgetown, and the tail lost in the wilderness of shanties east of the Navy Yard. It is four miles and a half long, but is broken by the Capitol grounds and by the Treasury and White House grounds. Between these two breaks it extends as a straight boulevard, one and a half miles in length and 160 feet wide, paved with asphalt and expanding at short intervals into spaces or parks caused by the angular intersection of other streets. It will, by-and-by, be among the grandest streets in the United States. It is only recently, however, that this grandeur has begun to be realized. For years it was a mere track through a wet forest; and when at last the town had progressed to the extent of having one sidewalk, made of the sharp chips from the stone work of the Capitol, laid down the whole length of “the avenue,” the people were puffed up with pride. No pavement was attempted until 1830, and then it was cheap and bad.

A walk up “The Avenue” begins at the western gates of the Capitol, where First Street, N. W., curves across its rounded front. Pennsylvania Avenue strikes northwest; a few paces at the left, Maryland Avenue diverges southwest, straight down to Long Bridge. The circles at the beginning of these streets are filled with two conspicuous monuments—the Naval or Peace Memorial at Pennsylvania, and the Garfield at Maryland, Avenue.

*The Naval Monument* was erected in 1878 from contributions by officers and men of that service “in memory of the officers, seamen, and marines of the United States Navy who fell in defense of the

Union and liberty of their country, 1861-1865." It was designed from a sketch by Admiral David D. Porter, elaborated by Franklin Simmons, at Rome, and is of pure Carrara marble, resting upon an elaborate granite foundation designed by Edward Clark, the present architect of the Capitol. America is sorrowfully narrating the loss of her defenders, while History records on her tablet: "They died that their country might live." Below these figures on the western plinth of the monument is a figure of Victory, with an infant Neptune and Mars, holding aloft a laurel wreath, and on the reverse is a figure of Peace offering the olive branch. The cost was \$41,000, half of which was given by Congress for the pedestal and its two statues.

*The Garfield Statue* is a more recent acquisition, having been erected by his comrades of the Army of the Cumberland, and unveiled in 1887, to commemorate the virtues and popularity of President James A. Garfield, whose assassination, six years before, (p. 7), had horrified the whole country. The statesman stands upon a massive pedestal, in the attitude of an orator; nearer the base of the statue three figures represent three phases of his career—student, soldier, and publicist. This statue was designed by J. Q. A. Ward, and erected at an expense of \$65,000, half of which was appropriated by Congress to pay for the pedestal and its three bronze figures. In the triangle between these two avenues lies the ten-acre tract of the *Botanical Garden*, where Congressmen get their button-hole bouquets, and their wives cuttings and seeds for pretty house-plants. It long ago outlived its scientific usefulness, and has never attained excellence as a public pleasure-garden or park, while its cost has been extravagant. In its central greenhouse may be seen certain tropical plants brought home by the Wilkes and Perry exploring expeditions; and the conspicuous illuminated fountain in the center of the grounds is the one by Bartholdi, so greatly admired at the Centennial Exposition, 1876. It cost \$6,000. In 1836, Congress bought a fountain for this garden from Hiram Powers.

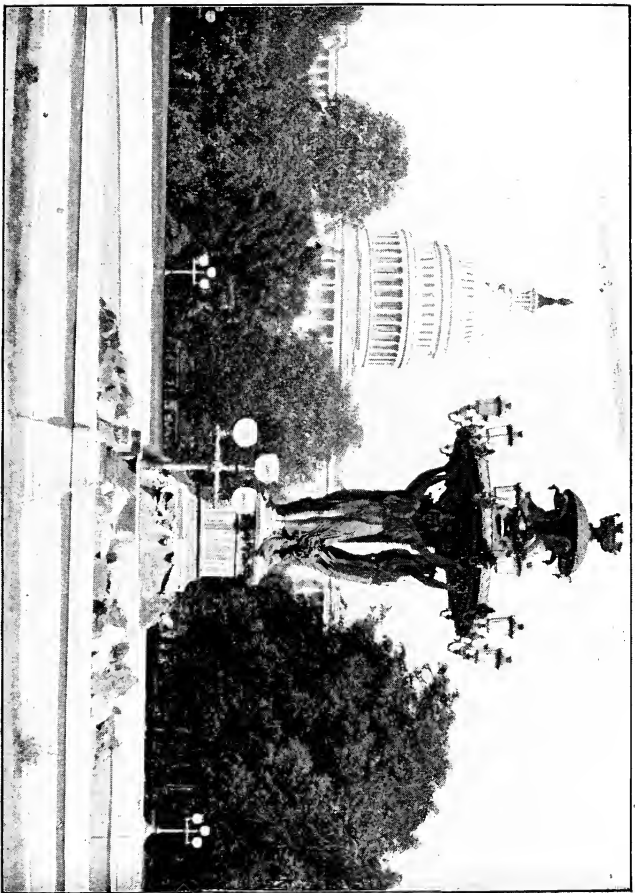
Through this garden, and along the northern margin of The Mall beyond it, used to run the old Tiber Canal, and there was much low, malaria-producing ground in this region. To get money to fill this up, Congress sold as building lots the land opposite the Botanical Garden, along the northern side of Pennsylvania Avenue, which had been reserved as a park, extending as far as Four-and-a-half Street. The small buildings and petty enterprises there are relics of

what followed. Four-and-a-half Street, taking the place of Fourth and Fifth, which are absent south of Judiciary Square, is a broad thoroughfare coming straight down from the city hall (p. 17), in front of which is the Lincoln Column. This street, which runs straight to the gate of the military post at Greenleaf's Point (p. 153), has two or three churches, still prominent, and many fine old houses reminders of the days, thirty-five years back, when it was the center of the fashionable residence-quarter. It was along this part of the Avenue that the famous gambling-houses of Washington kept open house many years ago.

The buildings improve as we proceed, and in the next block, on the right, is the *National Hotel*, with the St. James opposite — both old houses. The record of the National goes back to the early decades of the century, and in the time of Clay and Webster it was filled with the leading spirits in the Government, who caused many memorable things to happen beneath its roof. Its first conductor was Mr. Gadsby, who came from Alexandria, and the hotel has always been conducted after Southern models and still commands more custom from that region than elsewhere. Passing the Baltimore & Potomac (Pennsylvania Rd.) Station on the left (p. 7), we cross *Sixth Street*, and find ourselves in front of the *Metropolitan Hotel* — an immense, old-fashioned hostelry standing upon ground devoted to hotel uses since the opening of the century. Here was the Great, or Brown's, Hotel kept by the Browns, father and son, which later took the title of Indian Queen, and was the scene of the greatest festivities of the first third of the city's career. It has been a capacious hotel under its present name for many years, and is largely inhabited by Congressmen.

This brings us to *Seventh Street*, the chief north-and-south artery of traffic; and this is one of the busiest corners in the city, several railways crossing here and exchanging passengers, who get their transfer tickets at a booth under an awning, on the southwest corner. Out of the open plaza, northwest, where open-air preachers hold forth every Sunday, and nostrum-vendors on week-days, Louisiana Avenue extends in a broad boulevard to Judiciary Square. Its diagonal crossing of Pennsylvania Avenue leaves a triangle, upon which stands the big equestrian statue of Maj.-Gen. Winfield S. Hancock, by Henry J. Ellicott, erected in 1896.

On the south side of the avenue here, stretching from Seventh to Ninth Street, is *Center Market*, one of the most spacious, convenient, well-furnished, and withal picturesque establishments of its kind in the country.



THE BARTHOLOMEW FOUNTAIN IN THE BOTANICAL GARDEN





No one should consider a tour of Washington made until they have spent an early morning hour in this market, and in the open-air country market behind it, along the railings of the Smithsonian grounds, where the gaunt farmers of the Virginia and Maryland hills stand beside their ramshackle wagons, hovering over little fires to keep warm, and quaint old darkies offer for sale old-fashioned flowers and "yarbs," live chickens, and fresh-laid eggs, bunches of salad or fruit from their tiny suburban fields, smoking cob pipes and crooning wordless melodies just as they used to be in "befo' de wa" days. There are four or five great markets in Washington, the property of corporations, and this city of boarding-houses thus enjoys (as from its situation it ought to do) unusual facilities for obtaining fresh country produce and the delicacies of sea and river. This building is 415 feet long, and cost \$350,000, and the others are not much smaller; but more outside space is devoted to market business here than elsewhere. Between the market and Pennsylvania Avenue is a park space, through which runs the depression marking the old Tiber Canal, now a grassy trench crossed by a picturesque bridge. Here stands the *Statue of Maj.-Gen. John A. Rawlins*, Grant's Chief of Staff, and later his Secretary of War, who also has a small park named after him in the rear of the War Office, where this monument was first erected. This statue, which is of bronze, after designs by J. Bailey, cast by Wood & Co., in Philadelphia, from rebel cannon captured by Grant's armies, was erected in 1874, and paid for (\$12,000) by friends of the General, who died here in 1869.

Good modern buildings and fine stores line the avenue from here on to Fifteenth Street, especially on the northern side. At *Ninth Street* another north-and-south artery of street-car traffic is crossed, and the Academy of Music appears at the right. On the corner is Perry's dry-goods store, one of the most completely "stocked" in the city. The sharp angle southward, between Louisiana Avenue and C Street, was for many years occupied by the second Ford's Theater, which later became a vaudeville play-house.

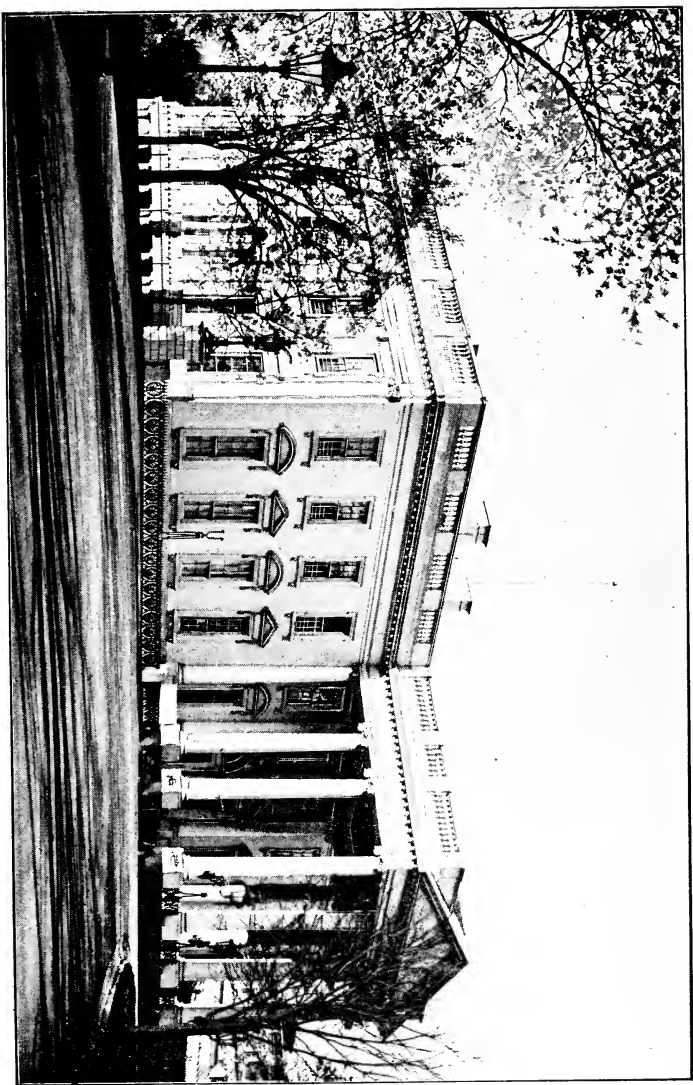
*Tenth Street*, the next, is historic. At the left, past the market, is the principal entrance to the Smithsonian grounds; and on the corner is the office of a lively morning newspaper, *The Times*. The open space here is decorated with *Plassman's Statue of Benjamin Franklin*, looking shrewdly down upon the trafficking throng, as that eminent man of affairs was wont to do. It is marble, of heroic size, represents Franklin in his court dress as Minister to the Court of France, and was presented to the city in 1889, by Stillson Hutchins, an editor and writer of wide reputation. *The assassination of President Lincoln* occurred in the old Ford's Theater on this Tenth Street, in the second block north of Pennsylvania Avenue, and the buildings made sacred by the event are still standing.

*Ford's Theater*, which, during the Civil War, was the leading theater in the city, has long been occupied by the Government as offices. Here, on the night of April 14, 1865, President Lincoln, with members of his family and staff, went, by special invitation, to witness a play in which the actor J. Wilkes Booth had a principal part. During an intermission Booth entered the box in which the President sat, shot him in the back of the head with a revolver, and then leaped to the stage. At the same time other assassins made attempts upon the life of the cabinet officers—that upon Secretary Wm. H. Seward nearly proving successful. Booth leaped to the stage, and, with the other assassins, made his escape, but all were soon recaptured, brought to Washington (except Booth, who was killed in Maryland) and incarcerated in the old penitentiary at the Arsenal (p. 153), where four of the leaders of the conspiracy were tried and hung. *Ford's Theater* was at once closed by order of the Government, which purchased the building in 1866. It was remodeled and appropriated to the uses of the surgeon-general's office. There were placed the collections and vast library now safely stored in the Army Medical Museum (p. 119). Later the building was handed over to the Record and Pension Division of the War Department, and on June 9, 1893, suffered a collapse of the floors, which caused the death and maiming of many clerks. During all this time the proscenium pillar, next which Mr. Lincoln sat when he was killed, had been preserved in place, properly marked; it survived the disaster of 1893, and can still be seen.

*The house to which Lincoln was carried*, opposite the theater (No. 516), is marked by a tablet, and is open to visitors, who are shown the rear room on the ground floor in which the great martyr died. A large and miscellaneous collection of "Lincoln relics" is now displayed by the owner in the other rooms, and an admission fee of 25 cents is charged.

The corner of *Eleventh Street* is distinguished by the office of the long-established and ably edited *Evening Star*, opposite which, filling the whole square on the south side, is the lofty, castellated, steel-framed, and stone-walled **Post Office**, completed in 1898. It has more the appearance of a commercial than a Government building, and embodies every arrangement for safety and convenience known to modern architects. It cost over \$2,500,000. The ground floor is now occupied by the *City Post Office*, and the upper floors will be devoted to the General Post Office, soon to be moved from Seventh Street. On the southeast corner of the avenue and Eleventh Street is Harvey's old-time restaurant, celebrated for its oysters, and next to it Kernan's Lyceum—a vaudeville theater. Next comes

*Twelfth Street*. Here the northeast corner is occupied by the tall, new Raleigh Hotel, whose lobby is a wonder of marble and metal work, and a little above, among fine shops, is the office of *The News*.



THE EXECUTIVE MANSION — North of Main Front, toward Pennsylvania Avenue.



*Thirteenth Street* follows, with two pretty little parks—that on the right confronted by hotels, restaurants, etc., and by the New National Theater, which is among the foremost places of amusement in the city. The handsome home of *The Post*, the leading morning newspaper, is just beyond. On the south side of the street, half a square is covered by the ruins of the power-house of the old Washington & Georgetown Railroad, now expanded into the electric system of the Capital Traction Company. If you care to see what Washington looked like forty years ago, glance down Thirteen-and-a-half Street (terminus of the *Mount Vernon Railway*), or wander southwest of it, where various obscure streets are inhabited by the demi-monde and their companions. This region acquired the soubriquet of “the Division” during the war, when the provost-marshal used to throw a cordon about the whole district at midnight, and put under arrest every soldier caught inside the net when morning came; glimpses are caught, beyond it, of the Smithsonian Grounds, etc. Then comes

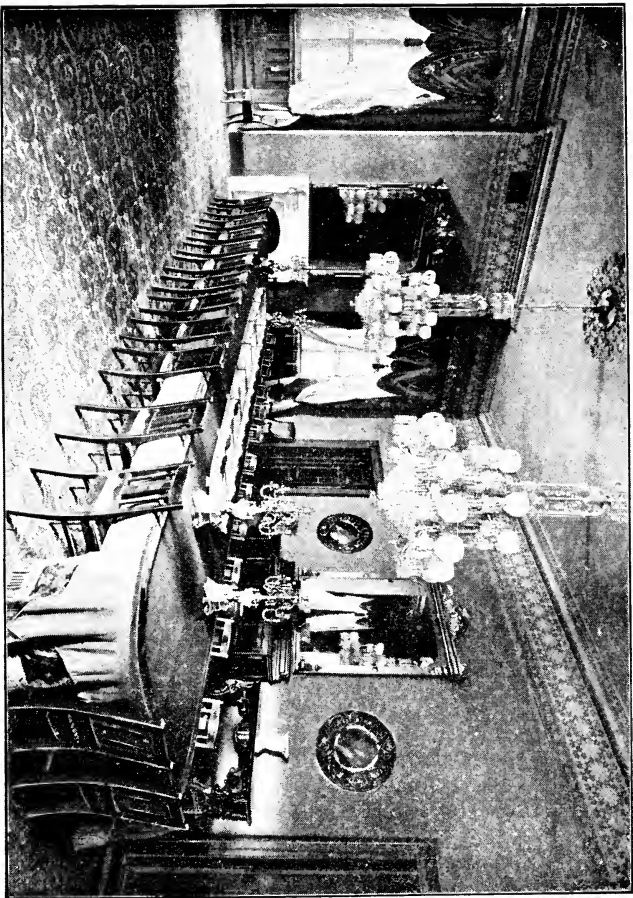
*Fourteenth Street*. This is the most important thoroughfare, north and south, in this part of the city, extending from the Long Bridge, at the foot of Maryland Avenue, northward to Mount Pleasant. The Belt Line cars run southward upon it from Pennsylvania Avenue to the Bureau of Engraving and Printing, and so on around to the Capitol. At the right (northward) the street slopes steeply up the hill to F Street, and this block, as far as the Ebbitt House, is known as Newspaper Row, because filled with the offices of correspondents of newspapers all over the country. Opposite them, filling the northwest corner, is Willard's Hotel.

The traditions of *Willard's* go back to the early days. John Tayloe, owner of the Octagon House (p. 107), built a hotel, which descended to Ogle Tayloe, and was called the City Hotel, but never succeeded until Mrs. Tayloe advised her husband to engage as its manager the steward of a Hudson River steamer whose dining-room arrangements had attracted her admiration. The result was the coming to Washington, from Vermont, of Henry A. Willard, soon followed by three brothers. Their skill and address soon lifted the hotel to a level with the best. Presently, C. C. Willard took charge of the new Ebbitt House, and still later, Tayloe's Hotel was rebuilt, and became the present “Willard's” Hotel, which was opened by a grand banquet at which such men as Edward Everett, J. Q. Adams, Judge Marshall, Webster, Clay, and Calhoun made merry speeches. During the war Willard's Hotel was the most prominent, if not the best, hotel at the capital, and every army officer and statesman, from Lincoln and Grant down, was entertained there, and many momen-

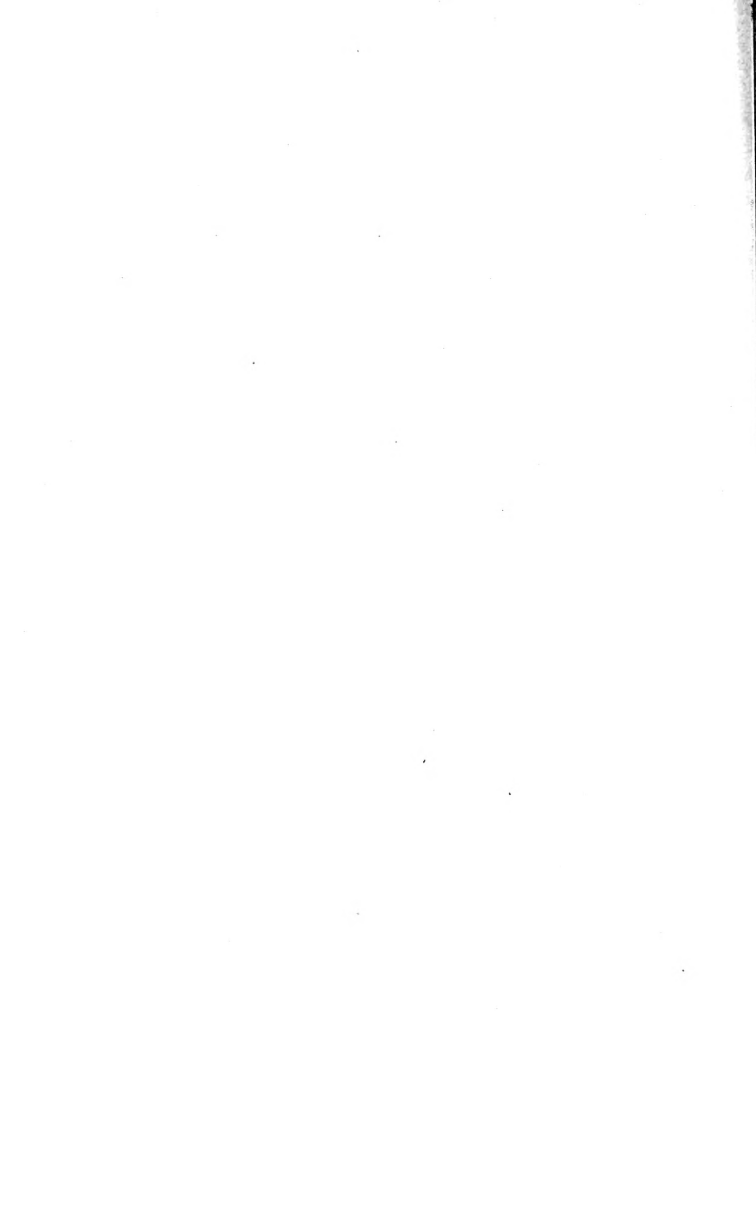
tous things have been said and done by these powerful men within its walls. Willard's no longer enjoys the distinction of those days, but its lobby is still the foremost resort of political *quidnuncs* and office-seekers, especially from the South and West.

The block opposite Willard's is devoted to business houses and has the Regent Hotel, whose side windows overlook a green expanse of parking down to the Potomac. Around the corner to the left, on Fifteenth Street, are the Grand (originally Albaugh's) Opera House, occupying a part of the armory of the Washington Light Infantry, the house of the Capital Bicycle Club, etc.

This brings us to the end of the avenue, against the southern portico of the Treasury. The small wooden building within the gates is devoted to the official photographer. Turning to the right, up the slope of *Fifteenth Street*, we pass the busy terminus of F Street, and go on to G, where the Riggs House forms a dignified corner-piece. A few steps farther the broad avenue in front of the Treasury opens the way northward and brings us to that goal of patriotic ambition—the White House.



THE STATE DINING ROOM AT WHITE HOUSE.





## VI.

### AT THE EXECUTIVE MANSION.

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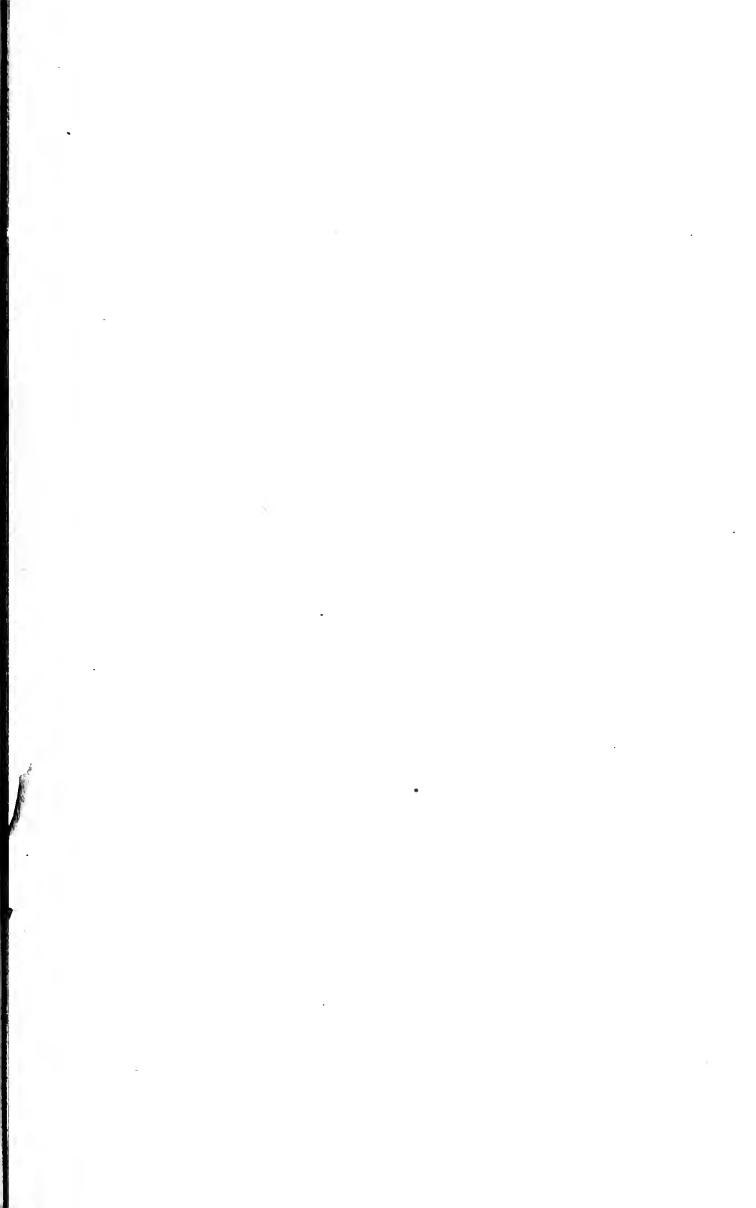
**The Executive Mansion**, more commonly called the White House, has gained for itself a world-wide reputation in a century's existence. George Washington was present at the laying of the corner-stone in 1792, in what then was simply David Burns' old fields stretching down to the Potomac (for this was the first public building to be erected), but John Adams was the first President to live in the building (1800), which was still so new and damp that his wife was obliged to have a literal house-warming to dry the interior sufficiently for safety to health. Its cost, up to that time, had been about \$250,000.

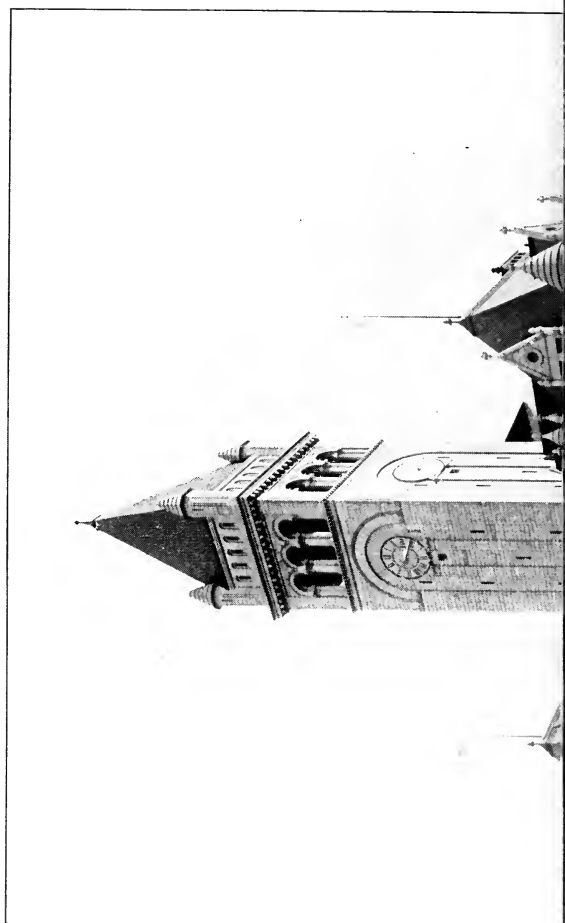
The architect, James Hoban, who had won reputation by building some of the fine houses on the Battery in Charleston, took his idea of the mansion from the house of the Irish Duke of Leinster, in Dublin, who had, in turn, copied the Italian style. The material is Virginia sandstone, the length is 170 feet, and the width 86 feet. The house stands squarely north and south, is of two stories and a basement, has a heavy balustrade along the eaves, a semicircular colonnade on the south side (facing the river and finest grounds), and a grand portico and porte-cochère on the northern front, added in Jackson's time. Its cost, to the present, exceeds \$1,500,000. In 1814 the British set fire to the building, but heavy rains extinguished the conflagration before it had greatly injured the walls. Three years later the house had been restored, and the whole was then painted white, to cover the ravages of fire on its freestone walls, a color which has been kept ever since, and is likely to remain as long as the old house does, not only because of the tradition, but because it is really effective among the green foliage in which the mansion is ensconced. It was reopened for the New Year's Day reception of President Monroe in 1818.

*The President's Grounds* consist of some eighty acres sloping down to the Potomac Flats. The immediate gardens were early attended to, as is shown by the age and size of the noble trees; but only lately has the more distant part of the grounds been set in order. This part, as also the park nearer the house, is open freely to the public, under the eye of policemen; and here, in warm weather, the Marine Band gives out-door concerts in the afternoon, and the people come to enjoy them. At such times fashion gathers in its carriages upon the winding roads south of the mansion, and assumes the formal parade of Rotten Row or the Bois de Boulogne. It is here, too, on the sloping terrace just behind the White House, that the children of the city gather on Easter Day to roll their colored eggs — a pretty custom that is purely local and the origin of which has been quite forgotten. Lafayette Square (p. 122) ought also to be included as practically a part of the President's grounds.

Admission to certain parts of the White House is almost as free to everybody as it is to any other of the people's buildings in their capital. Coming from Pennsylvania Avenue by the principal approach, along the semicircular carriage drive that leads up from the open gates, the visitor enters the stately vestibule through the front portico, from whose middle upper window Lincoln made so many impromptu but memorable addresses during the war. Here will be found doorkeepers, without livery or other distinguishing mark save a badge, who direct callers upon the President up the staircase to the offices (p. 83), and form visitors, who wish to see the public rooms of the mansion, into little parties, who are conducted under their guidance. The first public apartment visited is that on the left as you enter, occupying the eastern wing of the building and called

*The East Room.* This, which was originally designed for a banquet hall, and so used until 1827, is now the state reception room. It is 80 feet in length, 40 feet wide, and 22 feet high, and has eight beautiful marble mantels surmounted by tall mirrors. Its embellishments are renewed every eight or ten years, reflecting the changing fashion in decoration; but the crystal chandeliers, which depend from each of the three great panels of the ceiling (dating, with their supporting pillars, from Grant's time), are never changed; and whatever the style, the profusion of gilding and mirrors gives a brilliant background for the gorgeously arrayed assemblages that gather here on state occasions, when the hall is a blaze of light and







NEW GENERAL POST OFFICE — Pennsylvania Avenue, 11th to 12th Streets, N. W.

# THE RALEIGH

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**T. J. TALTY, Manager.**

a garden of foliage and flowers from the great conservatories. Full-length portraits of George and Martha Washington are conspicuous among the pictures on the walls. The former used to be thought one painted by Gilbert Stuart (p. 36), but it is now known to be the work of an obscure English artist who copied Stuart's style—a "very feeble imitation" Healy pronounced it.

"Every visitor is told," remarks Mr. E. V. Smalley, who explained these facts in *The Century Magazine*, "that Mrs. Madison cut this painting from out of its frame with a pair of shears, to save it from the enemy, when she fled from the town [in 1814]; but in her own letters describing the hasty flight, she says that Mr. Custis, the nephew of Washington, hastened over from Arlington to save the precious portrait, and that a servant cut the outer frame with an ax, so that the canvas could be removed, stretched on the inner frame."

The portrait of Mrs. Martha Washington is a modern composition by E. B. Andrews of Washington. A full-length portrait of Thomas Jefferson, also by Mr. Andrews, and one of Lincoln, by Coggeshall, also occupy panels here.

The East Room is open to any one daily from ten to three, but the other official apartments are only visible by special request, or, when, at intervals, a custodian leads a party through them.

Adjoining the East Room, at its southern end, is the *Green Room*, so named from the general color of its decorations and furniture, which are traditional. The tone is pale gray green. The ceiling is ornamented with an exquisite design of musical instruments entwined in a garland with cherubs and flowers, and there is a grand piano. There are touches of gilt everywhere upon the ivory-like woodwork, and the rococo open-work in the tops of the windows, from which the curtains hang, is noticeable. Here hang several notable portraits. One of these is a full-length, by Huntington, President of the National Academy, of Mrs. Benjamin Harrison, which was presented by the Daughters of the American Revolution, of whose society she was president. Another notable portrait by the same artist is the full-length of Mrs. Rutherford B. Hayes, presented by the Woman's Christian Temperance Union, commemorating Mrs. Hayes' courage in maintaining the cold-water regime at the Executive Mansion. Three other portraits are hung here by friends. One is of Mrs. James K. Polk; another, of the second wife of President Tyler, and the third, of the wife of Major Van Buren, son of President Martin Van Buren, known in his time as "Prince Harry."

Next to this is the somewhat larger (40 by 30 feet) and oval *Blue*

*Room*, which bows outward in the center of the colonnade of the south front of the building, and whose decorations are in pale blue and gold. It is here that the President stands when holding receptions, the ceremonial of which is described elsewhere (p. 140); and here President and Mrs. Cleveland were married in 1886.

*The Red Room*, west of the Blue Room, a square room of the same size as the Green Parlor, has a more home-like look than the others, by reason of its piano, mantel ornaments, abundant furniture, and pictures, and the fact that it is used as a reception-room and private parlor by the ladies of the mansion. The prevailing tone is Pompeian red, and the walls are covered with portraits, as follows:

A full-length of President Arthur, by Daniel Huntington, N. A.

A full-length of Cleveland, by Eastman Johnson.

A full-length of Benjamin Harrison, by Eastman Johnson, 1895.

A half-length of James A. Buchanan.

A half-length of Martin Van Buren, by Healy.\*

A half-length of Zachary Taylor, by Healy.

A half-length of John Adams, by Healy.

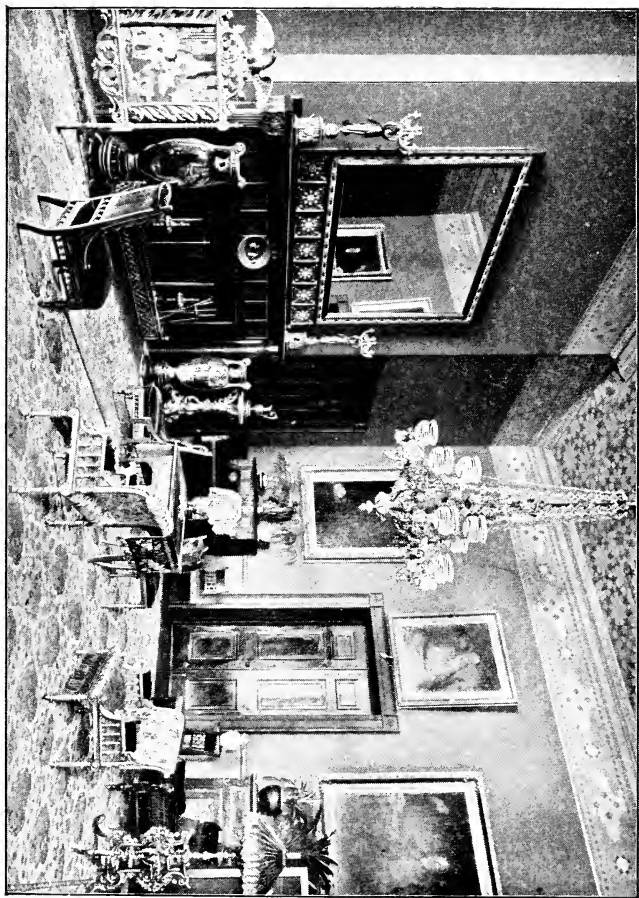
All these rooms open upon the corridor running lengthwise the building and separated from the vestibule by a partition of glass, which President Arthur prevailed upon Congress to order, to replace an old wooden one. "The light coming through the partition of wrinkled stained-glass mosaic makes a marvelously rich and gorgeous effect, falling upon the gilded niches where stand dwarf palmetto trees, the silvery net-work of the ceiling, and the sumptuous furniture." In this corridor hang several portraits of Presidents, including a full-length of Washington by an Ecuadorian artist, Cadena of Quito, and presented by him; and of Polk, Garfield (by Andrews), Hayes, Fillmore, Tyler, Grant (by Le Clair), and Jackson—one of Andrews' early efforts. Many of the older ones are by Healy, who painted portraits of Presidents J. Q. Adams, Tyler, Jackson, Van Buren, Taylor, Fillmore, Polk, Pierce, Buchanan, Lincoln, and Grant. Each President is supposed to leave his portrait here.

*The State Dining Room* is at the south end of this corridor, on the left, in the corner of the house. It measures 40 by 30 feet, and

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\* George P. A. Healy was born in Boston in 1814; went to Paris to study art in 1836, and spent most of his life in Europe, returning occasionally, and passing the years 1855 to 1867 in Chicago. He was a vigorous portrait painter, producing several hundred pictures, including those of almost every prominent American of his time, and many of the most distinguished persons in Europe, where he was identified with the court of Louis Philippe. He painted a few historical groups, of which his "Webster Replying to Hayne," now in Faneuil Hall, Boston, is best known. He died in 1894, and a gossipy volume of his "Reminiscences" was published subsequently. See also pages 46 and 84.





THE RED ROOM, OR LADIES' PARLOR, AT THE WHITE HOUSE.



is in the Colonial style, the prevailing colors being a dull yellow, meant to light up warmly under gas-light.

"The ceiling is surrounded with a frieze of garlands, about  $3\frac{1}{2}$  feet wide, with medallions at intervals. From these wreaths and vines run to the chandeliers. Beneath the cornice is a heavy frieze about four feet in width, which blends into the wall, with garlands of native vines, leaves, and fruits. . . . The general character of the work is known as 'appliqué relief,' which is produced by blending transparent colors on a light ground, . . . the effect being greatly increased by the fact that the various colors and figures are 'edged up' in relief to imitate the corded or raised work in appliqué. . . . State dinners are usually given once or twice a week during the winter, and are brilliant affairs. Lavish use is made of plants and flowers from the conservatories, and the table, laden with a rare display of plate, porcelain, and cut-glass, presents a beautiful appearance, forming an effective setting for the gay toilets of the ladies and their glittering jewels. The table service is exceedingly beautiful, and is adorned with various representations of the flora and fauna of America. The new set of cut-glass was made at White Mills, Pa., and is regarded as the finest ever produced in this country. It consists of 520 separate pieces, and was especially ordered by the Government for the White House. On each piece of the set, from the mammoth center-piece and punch-bowl to the tiny salt cellars, is engraved the coat of arms of the United States. The execution of the order occupied several months, and cost \$6,000. The table can be made to accommodate as many as fifty-four persons, but the usual number of guests is from thirty to forty."\*

The western door of the corridor leads into the conservatory, which is always in flourishing beauty; and opposite the state dining-room is the private or family dining-room, a cozy apartment looking out upon the avenue. The private stairway is near its door. A butler's pantry, a small waiting-room at the right of the vestibule, and an elevator complete the list of rooms on this main floor.

The basement is given up entirely to the kitchen, store-rooms, and servants' quarters.

*The business offices* of the President and his secretaries are on the second floor, at the eastern end, and are reached by a stairway at the left of the vestibule. At the head of the stairway sits a messenger who directs persons into the large ante-room, which is in reality a

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\* To this quotation from Evans it is proper to add that the President sits in the middle of the table, with his wife opposite, and the guests are arranged without any recognized rule of official precedence—a matter upon which the aristocratic early Presidents wasted a deal of thought, only to have Jefferson cut the Gordian knot by giving nobody precedence, but treating his guests exactly as any private gentleman would do. Nevertheless, the Presidents are expected to, and do, acknowledge distinctions in placing their guests, though the rule could hardly be formulated. See Chapter X.

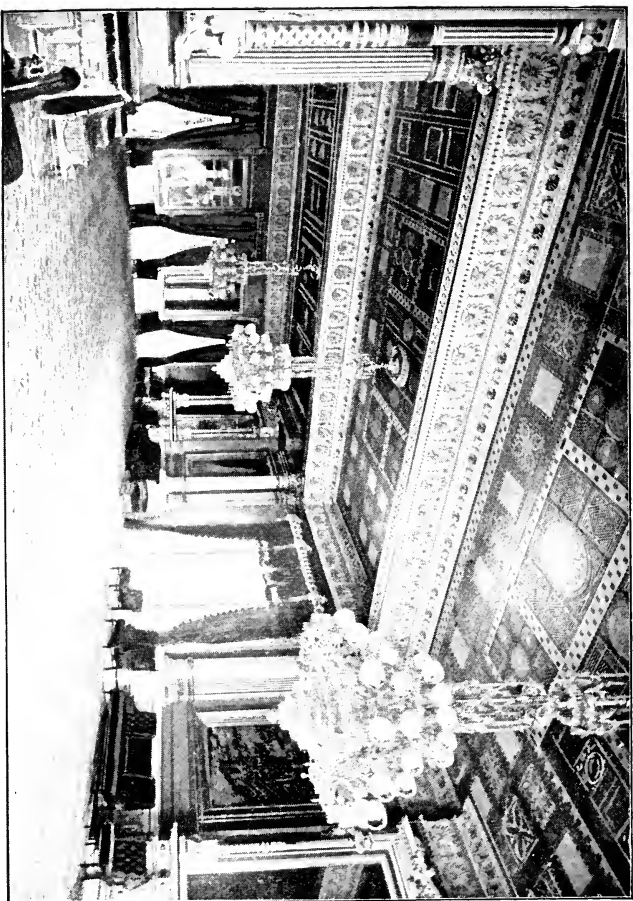
part of the broad hall reaching from end to end of the second floor that has been partitioned off. Here are polite and sagacious attendants, who take the cards of visitors to the President, usually by way of the private secretary, and in many cases they get no farther.

*The Secretary to the President* has grown to be an important personage with the increase of executive business, all of whose details he supervises, having for himself (at present) the southeast corner room, and for his assistants the two rooms across the hall facing Pennsylvania Avenue. He has not only the President's correspondence and ordinary records to look after, but must do much that no other office requires. Big ledgers of applications for office are posted up daily; numerous pigeon-holes are filled with letters and petitions; the newspapers are read and scrap-books are made; one room is devoted to telegraph and telephone service; in short, here are all the paraphernalia of a busy public office. According to the present rules the President (Mr. McKinley) holds cabinet meetings each Tuesday and Friday at 11.00 a. m., and reserves these days for "public business requiring his uninterrupted attention"; will receive Senators and Representatives from 10.00 to 12.00 every day except cabinet days, and other persons from 12.00 to 1.00 o'clock; while those having no business, but who desire to pay their respects, will be received by the President in the East Room at 3.00 p. m. on Mondays, Wednesdays, and Fridays.

The President's office is next to that of the private secretary — a large, plain, comfortably furnished room, lined with cases of books of law and reference. His great desk is at the southern end of the room, and the President sits with his back to the window, which commands a wide view down the Potomac. The massive oak table here is made from timbers of the *Resolute*, a ship abandoned in the Arctic ice while searching for Sir John Franklin, in 1854, but recovered by American whalers; it is a gift from Queen Victoria.

The Cabinet Room is next beyond, immediately over the Green Room — another plain, handsome, rather dark apartment, with a long table down the center surrounded by arm-chairs. The President sits at the southern end of the table, with the Secretary of State on his right, the Secretary of the Treasury on his left, and the others farther down the table. The more or less valuable portraits of several past Presidents look down upon them from the walls.

"It was no part of the plan of the White House . . . that it should be a public office, but with the growth of the country and of the political patronage system, the proper use of the building as a dwelling for the chief magistrate has been more subordinated to its official use as a bureau of appointments and a rendezvous for the scheming politicians of the two houses of Congress, who claim the Government offices in their States as their personal property, to be parceled out



THE EAST ROOM AT THE WHITE HOUSE.



by the President in accordance with their wishes. It will doubtless surprise many people to learn that hospitality, save in the restricted sense of giving dinners, is almost an impossibility to the President of the United States, for the reason that he has no beds for guests. There are only seven sleeping rooms in the mansion, besides those of the servants on the basement floor. If a President has a moderately numerous household, . . . he can hardly spare for guests more than the big state bedroom. A President may wish to invite an ambassador and his family, or a party of distinguished travelers from abroad, to spend a few days at the White House, but he can not do so without finding lodgings elsewhere for the members of his own household. It has been said over and over again, in the press, that Congress should either provide offices for the President, or should build for him a new dwelling, and devote the mansion exclusively to business purposes; but Congress is in no hurry to do either."—*E. V. Smalley.*

The Executive Mansion is well guarded. A large force of watchmen, including police officers, is on duty inside the mansion at all hours, and a continuous patrol is maintained by the local police of the grounds immediately surrounding the mansion, and it is hardly possible for any one to approach the building at any time without detection. The patrol of the grounds entails special hardships in the bitter cold nights of winter, and it was to lessen these that the sentry boxes were erected. As an additional safeguard, automatic alarm signals are fixed in different parts of the house, and there are telephones and telegraphs to the military posts, so that a strong force of police and soldiers could be obtained almost at a moment's notice. The annoyance and danger from cranks, as well as villains, has thus been as fully guarded against as it is possible to do.

## VII.

# THE EXECUTIVE DEPARTMENTS.

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The Executive Departments are those over which the cabinet officers preside and in which the daily administration of the Government is carried on. There have not always been so many, nor have they always been known by their present names ; and it is only recently, under the law of 1886, prescribing the order of succession to the Presidency, that any authoritative sequence could be observed in the list, which is now as follows :

The Department of State, presided over by the Honorable the Secretary of State.

The Treasury Department, the Secretary of the Treasury.

The War Department, the Secretary of War.

The Department of Justice, the Attorney-General.

The Post Office Department, the Postmaster-General.

The Navy Department, the Secretary of the Navy.

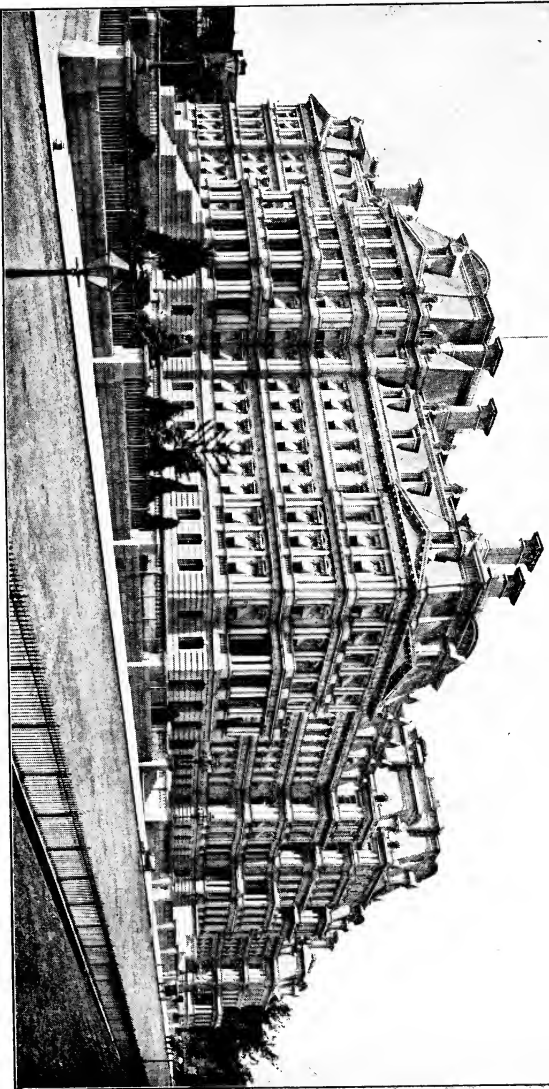
The Department of the Interior, the Secretary of the Interior.

The Department of Agriculture, the Secretary of Agriculture.

All these are situated in the immediate neighborhood of the Executive Mansion, except those of the Post Office, Interior, and Agriculture.

The departments are the business offices of the Government, and "politics" has much less to do with their practical conduct than the popular clamor would lead one to suppose. The occasional shirk or blatherskite makes himself noticed, but the average employe, from head to foot of the list, faithfully attends to his business and does his work. This must be so, or the business of the nation could not be carried on ; and otherwise, men and women would not grow gray in its service, as they are doing, because their fidelity and skill can not be spared so long as their strength holds out. Year by year, with the growth of intelligence and the extension of the civil service idea and practice, "politics" has less and less to do with the practical





THE STATE, WAR, AND NAVY BUILDING.



administration of the business of the nation at its capital; and year by year, better and more economical methods and results are achieved. No civil pensions have yet been established as the further reward of long and faithful service.

**The Department of State** stands first on the list, and occupies the south and noblest front of the *State, War, and Navy Building*—that towering pile of granite west of the White House, which has been so honestly admired by the populace and so often condemned by critics. The architect was A. B. Mullet, who had a great fondness for the “Italian renaissance,” as is shown by the post offices of New York and Boston, and by other public edifices executed while he was supervising architect of the Treasury. This building is 471 feet long by 253 feet wide, and surrounds a paved court-yard containing engine-houses, etc. It is built, outwardly, of granite from Virginia and Maine, and the four façades are substantially alike, though the south front, where space and slope of the ground favors, has a grander entrance than the other sides. The building was begun in 1871 and not wholly finished until 1893, covers four and a half acres, contains two miles of corridors, and cost \$10,700,000. It is in charge of a superintendent, responsible to a commission composed of the three Secretaries occupying it.

The Department of State has charge not only of all correspondence and dealings with foreign nations, but of the correspondence between the President and the Executives of the States. It is the custodian of treaties with foreign states, of the laws of the United States, the publication of which is under its direction; and of the Great Seal, which is affixed to all executive proclamations, to various commissions, and to warrants for the extradition of fugitives from justice. The Secretary of State is the “premier,” in the sense that he is the first cabinet officer appointed, and first (after the Vice-President) in rank of succession to the Presidency in case of an accidental vacancy. His lieutenants are the first, second, and third assistant secretaries and a chief clerk, and the work of the department is divided among six bureaus, as follows: Diplomatic Bureau—diplomatic correspondence; Consular Bureau—consular correspondence; Bureau of Indexes and Archives—opening, preparing, indexing, and registering all correspondence, and preservation of the archives; Bureau of Accounts—custody and disbursement of appropriations, indemnity funds and bonds, and care of the property; Bureau of Rolls and Library—custody of the treaties, etc.; promulgation of the laws, etc.; care and superintendence of the library and public documents; care of the Revolutionary archives, and of papers relating to international commissions; Bureau of Statistics—edits and publishes the consular reports and the annual report to Congress entitled “Commercial Relations of the United States.”

All of the apartments of the "foreign office" are elegant, and one fancies he sees a greater formality and dignity, as certainly there is more of studious quiet, here than in any other department. The Secretary and assistant secretaries occupy a line of handsome offices in the second story, looking southward across the park, among which is the long and stately room assigned to conferences with representatives of foreign governments, or similar meetings, and hence called the *Diplomatic Room*. An opportunity to inspect this should be accepted, if only to obtain a sight of the likenesses of the past Secretaries of State, with which its walls are almost covered. All of these portraits are by men of talent, and some are of superior merit: That of Clay, by E. D. Marchant, and those of Fish and Frelinghuysen, by Huntington, are especially praised. Lord Ashburton is here also, beside Webster—his great coadjutor in the adjudication of the boundary between the United States and Canada. This room, the furniture, rugs, and hangings of which are dark and elegant, is said to have been arranged by Secretary Hamilton Fish. Near by is another elegant apartment—the *Diplomatic Ante-Room*, where foreign dignitaries await audience with the premier.

The show-room of the department, however, is *The Library*, in spite of the fact that several curious objects, formerly exhibited there, are no longer on view.

The precious *original drafts* of the Declaration of Independence and of the Constitution were disintegrating and fading under exposure to the light, and have been shut up in a steel safe, after having been hermetically sealed between plates of glass, which arrangement, it is hoped, will stop their decay. A precise fac-simile of the Declaration, made about 1820, hangs upon the Library wall. The Great Seal and certain curious early treaties of oriental and barbarous states are no longer exhibited. Here may be seen, however, the war sword of Washington—the identical weapon he was accustomed to wear in camp and campaign; and the sword of Jackson, at New Orleans—broken, to be sure, but mended by a skillful armorer, and not by himself at a blacksmith's forge, as the old story relates. Jefferson's writing-desk, Franklin's staff and buttons from his court dress, a lorgnette given by Washington to Lafayette, a copy of the *Pekin Gazette*, which has been *printed* continuously, as a daily newspaper, since the eighth century, and several other personal relics and historical curiosities will reward the visitor. An illustrated and interesting account of these and other treasures was published in *Harper's Magazine* for March, 1878.

*The Library* itself is a very notable one, equal to those of the governments of Great Britain and France in importance as a col-

lection of books of international law and diplomacy. Cognate works, such as biographies, histories, and travels of a certain sort, supplement this central collection, and the whole now includes some 60,000 volumes. Its purpose is to serve as a reference library for the department. It also includes a great quantity of the papers of public men of the past, which have been acquired by purchase or otherwise, and are distinct from the correspondence archives of the department. For the papers of Washington (bound into 336 volumes) \$45,000 was paid in 1834 and 1849; for the Madison papers (75 vols., 1848) \$25,000; for the Jefferson MSS. (137 vols., 1848) \$20,000; and for the Monroe papers (22 vols., 1849) \$20,000. More recently have been acquired the papers of Hamilton (65 vols.), of Benjamin Franklin (32 vols., \$35,000), and extensive records of the Revolutionary army.

**The War Department** has quarters in the same great building, occupying the western and part of the northern front, as is indicated by the cannons lying upon the buttresses of the porches. The Secretary and Assistant Secretary of War, the General of the army, and several military bureaus have their offices there, but none of them are open, of course, to the casual visitor. At the head of the staircase, near the northwestern corner, are models of certain arms and ordnance, and of wagons, ambulances, etc., and also two show-cases of life-size lay figures exhibiting the uniforms of various ranks in the Revolutionary army. The wall of the staircase is embellished with portraits of past Secretaries, and in the corridor and ante-rooms of the Secretary's office are other paintings, including grand portraits of Grant, Sherman, and Sheridan, by Daniel C. Huntington. The Washington portrait here is one of Stuart's copies from his original study.

The old *Winder Building*, on the opposite side of Seventeenth Street, erected many years ago by Gen. Wm. H. Winder, an army officer who distinguished himself in the early part of the War of 1812, and commanded the troops here in 1814, was intended for a hotel. It was taken for offices of the War Department, however, and has been so occupied ever since. In it General Halleck had his office and the staff headquarters of the army during the Civil War, Secretary Stanton's office being in the building demolished to make room for the present structure. The old "Ordnance Museum" has been abolished.

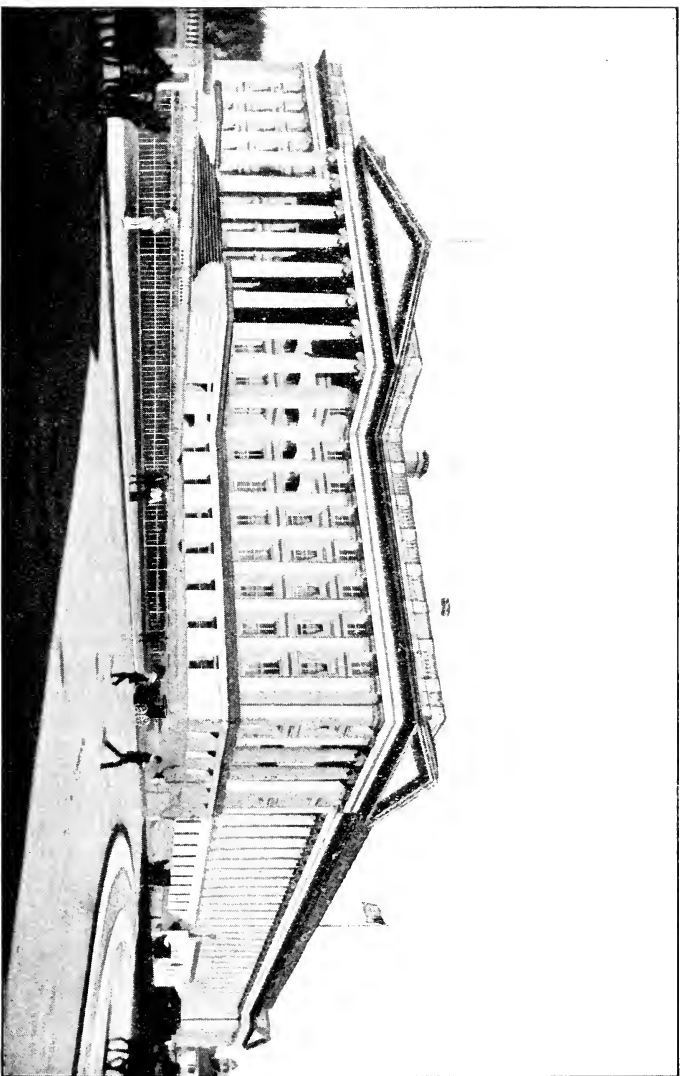
*General Grant's Headquarters*, when, after the war, he lived in Washington in command of the army, were in the large house with the high stoop on the opposite or southeast corner of Seventeenth and F streets. It is now a private residence. McClellan's headquarters during the early half of the war were at the northeast corner of Lafayette Square, now the Cosmos clubhouse (p. 127).

The military bureaux of the War Department are under the following staff-officers: Adjutant General, Inspector General, Quartermaster General, Commissary General of Subsistence, Surgeon General (in whose department is the Army Medical Museum (p. 119), Paymaster General, Chief of Engineers, Chief of Ordnance, Judge Advocate General (the law officer of the army), Chief Signal Officer, and Chief of the Record and Pension Office (p. 76).

None of these officers, although regularly on duty, wear the slightest approach to a uniform; the clerks and attendants are all civilians, and there is not a guard or soldier (in appearance) anywhere around the place. The same is true of the Navy Department; and even the cavalrymen who used to gallop between the Capitol and the White House with messages, have been replaced by telephones. This may be very democratic, and discouraging to the ghost of "Cæsarism," which frightens people from time to time; but it is far from picturesque. If the army and navy men would let a modest amount of blue and gold appear, as though they were rather fond of the uniform of their country's service, and if the diplomatic corps (which rarely have the grace even to unfurl their national flags on their legations) would make some outdoor display of the livery and equipage to which they are entitled at home, and which they are required to exhibit in other capitals of the world, it would hurt none of these persons, and it would contribute a great deal to the color and gayety of this already brilliant and beautiful city. Something of this kind ought to be enforced for its moral as well as picturesque effect.

**The Navy Department** has possession of the remaining third of the building, with an entrance facing the White House, signified by anchors upon the portico. The Secretary and Assistant Secretary preside over nine bureaux, whose chiefs are detailed officers of the navy. These are:

1. Bureau of Navigation, having the practical control of the ships and men in actual service, and including the Hydrographic Office and Naval Academy at Annapolis, but not the War College at Newport.
2. Bureau of Yards and Docks.
3. Bureau of Equipment, which has charge, among other things, of the Naval Observatory (p. 170), the Nautical Almanac, and the Compass Office.
4. Bureau of Ordnance.
5. Bureau of Construction and Repair.
6. Bureau of Steam Engineering.
7. Bureau of Medicine and Surgery, under whose supervision is maintained a *Museum of Hygiene*, in the old Naval Observatory, which is interesting to specialists.
8. Bureau of Supplies and Accounts (but the Navy Pay Office is at No. 1429 New York Avenue).
9. Office of the Judge Advocate General—the



THE TREASURY — South Front and Fifteenth Street Side.





department's law officer. 10. Office of the Commandant of the Marine Corps, who is responsible directly to the Secretary of the Navy. By the time a ship is built, equipped, armed, and manned, she has gone through every one of these bureaus, and must have had a good pilot if she escaped being dashed to pieces against some of their regulations, or crushed by collision of authority between their chiefs.

*The models of ships*, on view in the corridor near the entrance and on the next floor above, form an exhibit of great interest, graphically displaying the difference between the early wooden frigates and line-of-battle ships and the modern steel cruisers and turreted men-of-war. These models ought not to be overlooked; the *library*, also, is well worth attention, on account of the portraits of departed Secretaries, as well as for the sake of its professional books.

**The Treasury.**—The financial department and the actual treasury of the Government are housed in the imposing but somewhat gloomy building which closes the vista up Pennsylvania Avenue from the Capitol, and which nearly adjoins the White House park on the east. This structure, which, suitably to the alleged American worship of money, has been given the form of a pagan temple, is of the Ionic-Greek order of architecture modified to suit local requirements. The main building, with its long pillared front on Fifteenth Street, was erected of Virginia sandstone, after plans by Robert Mills, and completed in 1841. Some years later extensions were undertaken under the architectural direction of Thomas U. Walter, which enlarged the building greatly, produced the magnificent granite porticos at each end, and resulted in the beautifully designed western façade. The whole building, completed in 1869, is 466 feet long and 264 wide exclusive of the porticos, incloses two courts, and has cost about \$10,000,000.

The Treasury is a place every stranger visits, yet there is little to be seen there, unless one is satisfied to stand in gasping admiration of heaps of money which he is not allowed to touch. The building is open from 9.00 till 2.00; and between 11.00 and 12.00 and 1.00 and 2.00 o'clock, persons who assemble at the office of the Treasurer are formed into parties, and conducted to the doors of certain rooms, where the guides volubly explain the work in progress there.

Thus you may see the girls counting and recounting the sheets of specially made paper upon which all the United States bonds, notes, and revenue stamps are printed; this is the beginning of the long routine of "money making," and not one must go unaccounted for. This paper is made of components and by a composition which is a

secret between the Government and the manufacturers at Dalton, near Pittsfield, Mass. It is especially distinguished by the silk fibers interwoven with its texture, and, as a part of the monopoly of the manufacture of United States money retained by the Federal Government, the possession of any such paper by private persons is prohibited under severe penalties, as *prima facie* evidence of intent to defraud. The packages of 1,000 sheets, each of the proper size for printing four notes, are deftly counted and carefully examined by young women, whom long practice has made wonderfully expert. When every imperfect sheet has been picked out and replaced by a good one, the packages are sent to the printer (see Bureau of Engraving and Printing, p. 110).

Next you may be shown the large room to which piles of similar sheets, printed with the faces and backs of notes of various denominations from \$1 to \$1,000, have been returned, to receive here, upon small steam presses, the red seal, which completes the value of the paper as a promise to pay.

These notes, to the amount of about \$1,000,000 in value, on the average, are brought over from the Bureau of Engraving and Printing each morning, being conveyed in a steel-encased wagon, guarded by armed messengers. They are first counted by three persons in succession, to reduce to the vanishing point the probability of error, and then are sent to the Sealing Room mentioned above, where the sheets of four unseparated notes are passed through the small steam presses that place upon them the red seal of the Treasury of North America, or, as it is written in abbreviated Latin upon the seal itself: *Thesaur. Amer. Septent. Sigil.*

United States Treasury notes bear the engraved fac-similes of the signatures of the United States Treasurer and the Register of the Treasury; but National Bank notes are actually signed in ink by the president and cashier of the bank issuing them. The latter are sent to the banks and receive these signatures before receiving the red seal, for which purpose they must be returned there, the banks defraying the express charges.

It is in the room adjoining this that the visitor sees that marvelous development of the human hand and eye which enables the ladies intrusted with the final counting of Uncle Sam's paper money to do so with a rapidity that is absolutely bewildering to the beholder. As soon as the seals have been printed upon a package of 1,000 sheets of notes, these are taken to another little machine, which slices them apart, replacing the hand-shears, to whose use, in General Spinner's day, according to tradition, is due the introduction of female assistance in the departmental service (a fact about to be recognized by a

statue in this building to General Spinner, erected by contributions from appreciative women). This produces 4,000 notes, which are tied up into a standard "package," and laid upon the table of the first clerk to whom they go for final inspection and counting. Untying a package and holding it by her left hand, with the face of the notes upward, she lifts the right-hand end of every one of the 4,000 notes, scans it for imperfections in texture, printing, sealing, or cutting, sees that it is numbered in due order, and that none is missing. That all this can be done, and done day after day and month after month, with unwearied vigilance, discernment, and accuracy, is sufficiently extraordinary — since habitual application to routine work is likely to breed not only carelessness, but a sort of mental blindness; but, when to this is added a speed so extraordinary that a counter passes on the average 32,000 notes each working-day, the performance becomes one of the most wonderful in the range of human industry. It would seem that the eye could scarcely form an image in the brain of any single note as it flies through the fingers, yet so trained and sensitive have these women become, that the slightest irregularity of form or color is noted, and each imperfect note is rejected, destroyed, and replaced by a perfect one from a reserve supply. The rapid counting is facilitated — only made possible, in truth — by the fact that the notes, as they fall from the cutting machine, lie in exact rotation of numbers (in the upper right-hand corner), so that the counter need only take cognizance of the final unit, sure that as long as these run continuously there is no mistake. Having observed, for example, that her package began 87,654,320, that the units were repeatedly continuously in order, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 4, etc., and the package ended 87,658,320, the counter could be sure it was full and regular. To guard against any possible mistake, however, these packages go through the hands of five successive counters before the last of the fifty-two countings to which the sheets and notes are subjected is concluded, and the notes are ready for issue. Each person to whom the packages are temporarily intrusted is obliged to receipt for them, so that their history may be traced from the paper mills to the cashier's desk.

Each package, as it comes from the last counter, contains 4,000 notes; but, as these may vary from \$1 to \$1,000 in denomination, the value of the package may be \$4,000, \$8,000, \$20,000, \$40,000, \$80,000, \$400,000, or \$4,000,000. Each package is now wrapped in brown paper, sealed with wax impressed with the Treasury seal, and placed

in the currency reserve vault of the cashier of the department of issue; and the amount receipted for by the keeper of the vault (averaging \$1,000,000 a day) must correspond each evening exactly with the amount received the same morning from the Bureau of Engraving and Printing.

These pretty notes, the representatives of the hard cash stored in the vaults, reach the public only through the *Cash Room*, a large apartment on the main floor, walled with a great variety of exquisite native and foreign marbles, and provided with a public gallery, whence all its operations may be overlooked; but visitors ought to keep very quiet. Here tightly bound packages of notes of a single denomination, each containing 4,000 bills, are prepared for shipment to the sub-treasuries and other financial agents of the Government, or, with the loose cash needed, are paid out over the counter. The business is that of an ordinary bank, or, rather, of an extraordinary one, for checks of enormous value are frequently cashed here—one reaching as high as \$10,000,000.

When the various legal-tender notes (greenbacks, silver certificates, treasury notes, or gold certificates) are sent in for redemption, they go into the *redemption division*, where they are counted and sorted into packages—again by the quick fingers of women. These packages are then irretrievably mutilated by punches, sliced lengthwise, and each half is counted separately by other clerks. If all proves to be right (an error is quickly traceable), a receipt is given, enabling the cashier to give back new notes in exchange for the old ones, or reissue to the public, in coin, an amount equal to what has been presented that day for redemption. Sometimes the mere fragments, or soaked or charred remains, of bank notes are sent in, but if the evidence of good faith satisfies the chief, and the amount can be verified, crisp new notes are sent to the owner in return.

This opens a door for fraud, which rascals have tried to enter, but they have rarely succeeded. In the office of the present United States Treasurer, alongside his little receipt to his predecessor for \$750,000,000, or thereabouts, the amount taken into custody by him, may be seen, framed, what purports to be a \$500 bill, made up of sixteen pieces cut from various parts of sixteen other genuine \$500 bills which had been sent in and redeemed as “mutilated.” These reserved fragments, combined, made a seventeenth bill, which perhaps might have been accepted also, had it been less clumsily fabricated.

Finally, the old bills, punched and cut in two (see above), are sent to carefully guarded macerators—one in the Treasury Building for the destruction of the old national bank notes, and another for the destruction of United States notes, at the Bureau of Engraving and

Printing; there they are ground into wet pulp, which is sold to paper mills and to the makers of the ugly "souvenirs" offered for sale to tourists at various places in the city.

*The relation between the Treasury and the national banks* is very close, and employs a considerable part of the Treasurer's force. The United States guarantees the notes—the issue of which was greatly restricted in 1879—of every national bank, and obliges each bank to deposit here, as security, Government bonds, equal to gold, against which they are permitted to issue their circulating notes to the amount of 90 per cent of the par value of such deposited bonds. Over \$250,000,000 worth of bonds so deposited are still held in a small steel room, into which visitors may gaze through a grating; or an officer may sometimes admit you within the inclosure, and give you the amusement of handling a package worth \$4,000,000. This store of reserved wealth is constantly changing in amount, because new banks are continually forming, while many of the older banks are retiring their currency, which is effected mainly through the Comptroller's office and the National Bank Redemption Agency of the Treasurer's office, as the division for the redemption of national bank currency is usually styled. To this division banks all over the country send packages of bills aggregating \$250,000 a day.

After it has been recorded in the ledgers, it is sorted by a staff of counters, mostly women, who place together all the notes of each bank, regardless of whence they come. So many of these as are fit for use are returned to the banks, while the torn or worn-out currency, retained for destruction, is replaced, to the amount due each correspondent, by new notes issued in their respective names. This office thus becomes a currency clearing-house for the whole country, collecting and distributing to each bank of issue its own widely scattered notes, which it may then reissue if the bank so chooses, or may otherwise permanently retire by returning them here to be destroyed, receiving in return an equal amount of its bonds.

Thus far, we have dealt only with the paper representatives of the Government's treasure. The real currency, coined money amounting to \$200,000,000 or \$300,000,000, is stored in the vaults underneath. When circumstances favor him, the visitor may be shown, if not the coin itself, at any rate the steel cage, 89 feet long, 57 feet wide, and 12 feet high, under the northeast court, in which is kept the silver that "backs up" the silver certificates. Here, at the beginning of 1899, there were stacked up about 150,000,000 coined silver dollars in a solid mass weighing 5,000 tons. The total amount of money and securities at that time in Uncle Sam's vaults of this building was about \$800,000,000, nearly one-quarter hard cash.

There are two vaults. Number 1 is entirely filled with silver dollars, packed in strong wooden boxes holding \$2,000 each, and in bags of \$1,000 each, the latter piled behind the wall of boxes. Upon a table may be seen 1,000 silver dollars, the contents of one bag. This vault is closed by a six-ton steel sliding door, and through an inner grill visitors look at the stored wealth of the "white metal." Vault No. 2 usually contains about \$50,000,000 of silver dollars and fractional coins, and about \$3,000,000 in gold coin for use in the District of Columbia. The varying gold reserve of the country, amounting usually to over \$100,000,000, is kept in the vaults of the subtreasuries at New York, San Francisco, and elsewhere, where it is received from the custom houses and bond-selling agencies, and whence it is paid out by the local cashiers. This vault is closed by a massive door, fastened with a complicated time-lock; and both the vaults and all the passages leading to them are constantly guarded by armed and lynx-eyed watchmen. Whenever a change of United States Treasurer occurs, the whole contents of these and all other vaults and repositories is counted, piece by piece, under the supervision of an impartial committee of thirty-five prominent men, an operation that consumes about three months.

Besides the principal task and responsibility of looking after the revenues and disbursements of the Government, the Treasury takes charge of all matters pertaining to navigation and the merchant marine, and hence has under its jurisdiction such apparently anomalous bureaus as the Coast Survey, the lighthouse and life-saving service, the revenue-cutter service and marine hospitals, the inspection of steam vessels, and the Fish Commission (p. 119). Not much in any of these offices attracts the sight-seer. The *Life-Saving Service* has a series of models and specimens of the apparatus used in saving the lives of shipwrecked marines, which can usually be seen; in the office of the supervising architect are many "highly executed drawings of elevations and plans of the public buildings erected by the United States, interesting to architects and civil engineers"; the Department library has 20,000 volumes, and is open to visitors; and, lastly, a proper introduction will enable the visitor who is curious in criminal matters to inspect the rogues' gallery and police museum of the Secret Service, which deals with counterfeiters, smugglers, "moonshiners" or distillers of illegal spirits, etc. Incidentally, it may be remarked that, although in this wonderful treasure-house money and securities seem to be handled like merchandise, "a most careful supervision is maintained over all the employes while on duty, and at night a force of sixty watchmen, most of them veteran soldiers, patrol every part of the building."

**The Department of Justice** and the **Court of Claims**, which attend to suits against the Government, and give legal advice to its officers, share the brownstone office building on Pennsylvania Avenue, across the street from the Treasury. The portraits of his predecessors in the Attorney-General's room are all that would be likely to attract a stranger there, unless he were a lawyer interested in the library and the public sessions of the Court of Claims.

The Departments of the Interior and of the Post Office occupy several buildings on F Street and elsewhere, the principal two of which are on Seventh Street between G and E streets. As the ranking officer is the Postmaster-General, let us first look at

**The General Post Office.** An irregular and scanty but authorized postal system was organized in the American colonies as early as 1692 by patent to Thomas Neale. This expired in 1710, when the English postal system was extended to the colonies, and it slowly grew until, in 1753, Benjamin Franklin was appointed Deputy Postmaster-General for the Colonies. The Revolution overthrew the royal mail, but when peace came the Continental Congress established a new system, and put Franklin again in charge of the first United States mails. Postage stamps were not adopted by the Government until 1847, and until lately were printed by private contractors, but are now made at the Bureau of Engraving and Printing.

The first building for this department was burned in 1836. The present one covers its site, and has been extended to include the whole square on Seventh Street between E and F streets, back to Eighth Street—300 by 204 feet. The style is a modified Corinthian, designed by Robert Mills and carried out and extended by Walter, who was so long supervising architect of the Treasury. Did it stand out where it could be properly surveyed, it would be regarded as one of the most beautiful of the public edifices. It was not wholly completed until 1855, and then had cost about \$2,000,000. The center of the Eighth Street front has an interesting carving representing the railroad and the telegraph.

*The Dead Letter Office* is the only show-part of this hive of workers, though nearly every detail of the daily business would interest visitors. This office is on the F Street front, and signs in the halls direct one to go up-stairs to the visitors' gallery. Here there is first to be seen a museum of the astounding variety of things daily intrusted to the mails, all gathered from parcels that never reached their destination. It would be difficult to think of any class of objects, natural or artificial, which is not represented here, and some of the things are both intrinsically valuable and curious. The

gallery beyond looks down upon the crowded room where those clerks sit who examine and dispose of the "dead" mail sent here from post offices all over the country.

Six or seven million pieces of lost mail are handled here annually. Every letter, newspaper, or parcel is opened by the clerks, and the feverish rapidity with which they make their examinations is fascinating. If any address or clue to ownership is found by which the letter or other article can be returned to the sender or to the addressee, this is at once done; if not, those which contain anything of value are recorded and laid aside for six months, after which time they are sold at auction as unclaimed, and the money turned into the Treasury.

This building will soon be abandoned by the Post Office Department, and will revert to the Interior Department, probably for the use of the Land Office.

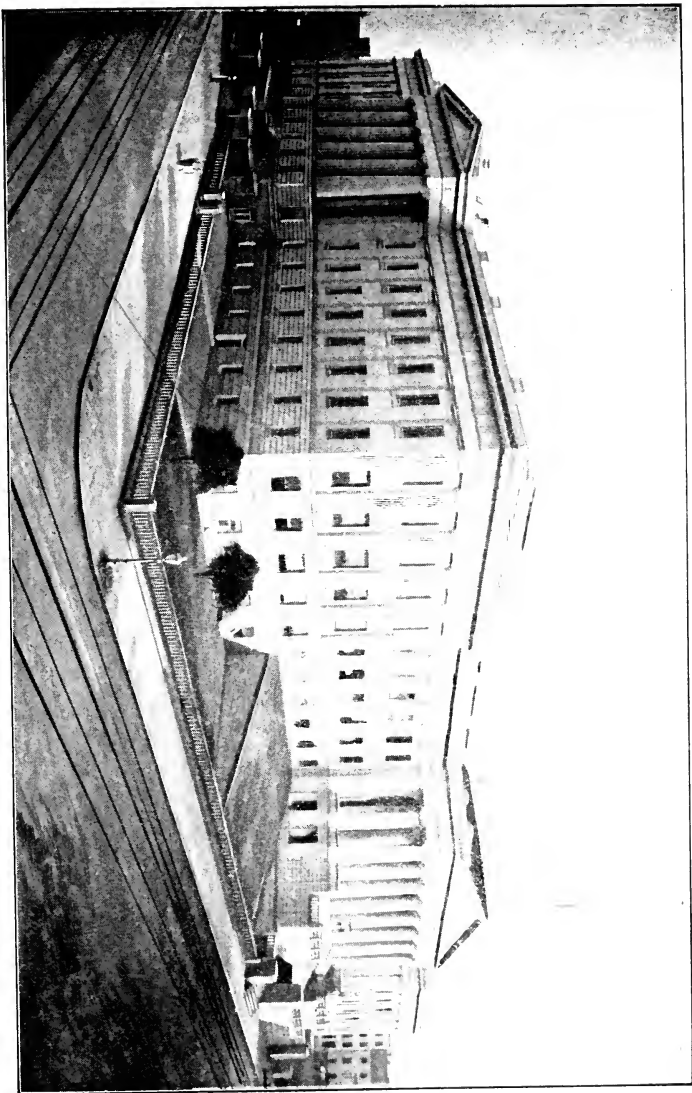
**The Department of the Interior**, whose building is popularly known as the Patent Office, manages internal or domestic affairs—the relations of our own people with the Government. Hence the Secretary of the Interior is charged with the supervision of public business relating to patents for inventions, pensions and bounty lands, the public lands and surveys, the Indians, education, railroads, the geological survey, the census, the National parks, reservations, and various of the public institutions, and has certain power and duties in relation to the Territories. In fact, the department was organized (in 1849) out of the overflow, as it were, of other departments. There was sent to it the Patent Office and Census from the Department of State, the General Land Office from the Treasury, Indian Affairs from the War Department, and the Pension Office from under the control of the War and Navy departments. It is therefore the most extensive as well as miscellaneous department, but its offices offer little to interest the casual sight-seer. He will wish, however, to visit one or two.

The Secretary and his assistants \* have their offices in the great

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\**The First Assistant Secretary of the Interior* considers certain appeals from the Commissioner of the General Land Office; examines charges against officials and employes; instructs mine inspectors; supervises matters pertaining to the Indians, to the distribution of certain public documents, to the Government's charitable and correctional institutions in the District of Columbia, to the National parks and to colleges aided by the Government; and acts as Secretary in the absence of that officer. *The Assistant Secretary of the Interior* has general supervision of the business of the boards of pension appeals; countersigns letters patent; examines official bonds and contracts; has the admission and disbarment from practice of attorneys and agents, and acts as Secretary in the absence of both that officer and the First Assistant Secretary. *The Assistant Attorney-General* is the chief law officer of this department. All appeals from the General Land Office are sent to his office for consideration. Oral arguments are heard by him in the more important cases, or by brief; and decisions are prepared under his supervision.





THE PATENT OFFICE (DEPARTMENT OF THE INTERIOR).

The F Street Front is at the left, the Seventh Street Front at the right.



Doric-Greek building covering the two squares reaching from Seventh to Ninth streets between F and G, which everybody calls the **Patent Office**, because designed for and mainly occupied by that bureau. The first law granting patents was passed in 1790, and until 1803 the power was vested in the State Department. In 1810 Congress purchased Blodgett's "great" hotel—a big incomplete brick building at the southwest corner, now covered by the General Post Office—for the accommodation of the Commissioner of Patents, and were obliged to enlarge it in 1832.

"July 4, 1836, Congress passed the most important law in the history of patents, reorganizing the entire American system of grants, providing for an examination into the novelty and usefulness of inventions, and appropriated \$108,000 of the money then standing to the credit of inventors, for the purpose of constructing a building for the exclusive use of the Patent Office. The original plans were made by William P. Elliott, formerly a draftsman in the office, for which he was paid \$300. Robert Mills, the architect of the Treasury Department, was the constructing engineer. The second story was designed as a vast museum or 'National Gallery' for the display of models, . . . and the collection then in the possession of the Government was the most interesting in the world. The original plans contemplated the building to be a Grecian-Doric structure, covering a public reservation of four acres which L'Enfant, the French engineer who planned the Federal capital, set apart for a 'national church.'" The imposing portico on the south wing (F Street front) was to be of magnificent proportions, and in designing the graceful columns at that entrance, the celebrated Parthenon at Athens was followed and the precise dimensions used. . . . Before any part of the building, however, was ready for occupancy, everything belonging to the Patent Office was, on the night of December 15, 1836, wiped out of existence by fire. There were destroyed 7,000 models, 168 volumes of records, 9,000 drawings, 10,000 original descriptions and specifications, 230 volumes belonging to the Scientific Library, and . . . a volume of inestimable historical interest, containing drawings made by the inventor and engineer, Robert Fulton, illustrating the machinery for making steam subservient to man's direction for purposes of navigation, and containing representations of his steamboat as she passed through the Highlands, when, in August, 1807, the successful trip up the Hudson to Albany was made. . . . After this fire the office found a temporary home at the residence of the commissioner, where the business was transacted until accommodations were offered by the city authorities in the city hall. Steps were taken at once to restore the records and models. Each patentee was personally addressed through the post office, and owing to the restriction enacted by Congress that no patent granted before the fire could be given in evidence without being first recorded anew, the return of the most important was secured.—HELEN F. SHEDD, *Chautauquan*, May 1, 1892.

The south wing of the building, of Virginia freestone and granite, 270 feet in length, was completed in the spring of 1840, at a cost of \$422,000. The Patent Office staff then took possession, but set apart a room in the basement for a special exhibition of agricultural inventions, the seeds sent home from abroad, etc. To this were presently added the bequests and various curiosities collected by the "National Institute," and the great amount of valuable material brought home by the Wilkes and other exploring expeditions, which formed the nucleus of the National Museum and were taken, later, to the Smithsonian Institution. These overflowed into the upper parts of the building, and everybody was crowded. In 1849, therefore, Congress appropriated \$50,000 out of the patent fund as a starter, and three years later the east wing had been completed, built of Maryland marble, at a cost of \$600,000, nearly half of which was taken from the earnings of the office. The west (Ninth Street) wing was next built of Maryland marble, between 1852 and 1856, at a cost of \$750,000, and taken possession of by the General Land Office. In the same year the north granite wing was begun, and was completed in 1867 at a cost of \$575,000. The total cost of the building was \$2,347,011.65. It forms a hollow square, and is the most classical and beautiful domicile occupied by any executive department, but, unfortunately, it is so hemmed in that it can not well be seen.

*The Hall of Models* is still a spacious room on the main floor, but the removal of the historical relics to the National Museum (p. 113) and the fire of 1877, which destroyed 87,000 models and some 600,000 drawings, etc., have left little worth looking at. The office has issued thus far about 550,000 patents, and its earnings have been far in excess of the cost of buildings and all expenses since its origin.

*The General Land Office*, which is charged with the survey, management, and sale of the public domain, has quarters in this building, and the *Eleventh Census* occupied offices across the way (512 Ninth Street), connected with it by a bridge. The *Indian Bureau*, which has charge of all the Indians, reservations, schools, etc., resides in the top of the Atlantic Building on the south side of F Street, between Ninth and Tenth streets; and the office of the *Commissioner of Education* is near by, at the northeast corner of Eighth and G Streets, where an extensive library of pedagogy is open to the inspection of teachers. The *Geological Survey* has fine offices in the Hooe Building, 1330 F Street. More or less affiliated with it is an advisory committee called the *Board on Geographic Names*,

authorized by Congress to consider and decide as to the proper form and spelling of all geographic terms, in order to make a uniform usage on the maps and charts and in the publications of the Government. The practical effect is to correct the usage of the whole country in this particular, by means of this board's occasional publications which careful editors and writers follow. The only remaining and the most costly branch of the Interior Department is

**The Pension Bureau.** This occupies an immense red brick building, 400 by 200 feet in dimensions and four stories high, standing in Judiciary Square, on G street, between Fourth and Fifth, and looking like a cotton factory without and a prison within. It has two gable roofs set crosswise and largely composed of glass, lighting the vast interior court. The structure is said to be fire-proof—a statement which caused General Sheridan to exclaim, "What a pity!" A band of terra cotta, forming an ornamental frieze around the exterior of the building, just above the first story windows, portrays a procession of spirited marching figures of soldiers of the late war—horse, foot, and dragoons. This is the only artistic thing about the building, and is worthy of a better setting. The offices, however, are more commodious and comfortable than many in more ornate edifices, and open upon tiers of galleries that surround all sides of a great tiled court. This court is broken by two cross-rows of colossal columns and lofty arches sustaining the central part of the roof and painted in imitation of Sienna marble, while the lower gallery rests upon a colonnade of iron pillars, speckled counterfeits of Tennessee marble. The floor of the court is well filled with cases of drawers containing the papers of applicants for pensions, or an increase, so tidily arranged that the file of each man can be referred to without delay. It is very helpful, however, to know the registry number of the case, which is borne by every paper pertaining to it. The cases on file exceed a million; about 1,000,000 beneficiaries are carried on the rolls, and the outlay of the bureau is now about \$145,000,000 a year. Over 1,800 persons, one-sixth of whom are women, are employed here, but room is left for offices for the *Railroad Commissioners* on the third floor. *The United States Pension Agency*, where local pensioners are paid, is at No. 308 F Street.

The spacious covered court of this building has been used on the last three occasions for the giving of the *inaugural ball*, which custom decrees shall take place on the evening of the day each new President is ushered into office. In the early days, when the minuet, stiff brocades, and powdered hair were still fashionable, these were

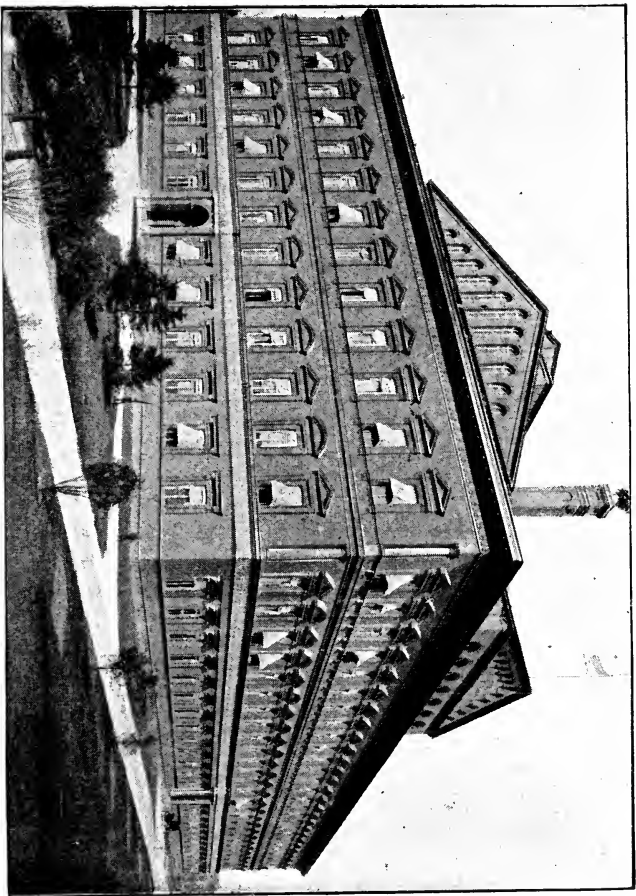
affairs as elegant and enjoyable as they were select and stately; but latterly the number of officials and their families properly entitled to attend such a semi-official function has become so great, and the crowd who are able to buy tickets is so much greater, that no system of restriction thus far devised has been successful in keeping this ball down to a manageable size. It is said that 17,000 persons were crushed into the court of the Pension Office Building at the inaugural ball of March 4, 1885, and the crowds since have prevented any dancing or other real enjoyment of the festivities, which resulted only in injury to health, costly toilets, and the building. Hereafter these balls, if continued, will probably be held in the great "Convention Hall" over the new market at New York Avenue and Fifth Street, which has been built for the accommodation of the large social, religious, and professional assemblages that more and more choose the capital as a periodical meeting place.

**Certain other branches of the Government**, not under department control but responsible directly to Congress, may be briefly spoken of here.

*The Smithsonian Institution* is the most important of these, and is elsewhere described in detail (p. 113).

*The Government Printing Office*, whose chief is styled "the Public Printer," is the place where the *Congressional Record*, or report of the daily proceedings of Congress, is printed; also all the public and private bills and documents for Congress, the yearly departmental reports, and the enormous mass of miscellaneous publications of the Government. It is located on North Capitol and H streets, 2,900 persons are employed during the congressional session and about 2,700 at other periods, and it is said to be the largest printing office in the world. The yearly cost approaches \$3,500,000.

Everything connected with the making of books can be done there, and the highest degree of excellence in printing and binding is reached whenever it is called for. It is run under very systematic methods. No work is done by the piece, and the average wage of employes is \$3.20 a day. The electrotyping division of the office is the finest in this country, every late improvement in machines and facilities being quickly adopted, if they are found to be practicable. In each one of the executive departments there is a branch of the main office, which is used to do all small and confidential work of the department. Important serial publications manufactured are the Index Catalogue of the library of the Surgeon-General's office, U. S. Army, and the official record of the Union and Confederate armies and navies in the War of the Rebellion. Other important publications are the census reports, the blue book, and the reports of the Smithsonian Institution, Geological Survey, and Bureau of Ethnology. Much very handsome illustrated work is done. That the various publications may be easily accessible to the people the



THE PENSION OFFICE IN JUDICIARY SQUARE.

**FRANK A. BUTTS,**  
(Originator and late Chief, Army  
and Navy Survivors' Division,  
U. S. Pension Bureau.)  
Late Major 47th N. Y. Vet. Vols., 2d  
Brig., 2d Div., 10th A. C.

**1861**  
**1865**

**HENRY A. PHILLIPS,**  
(Late Chief of Middle Division U. S.  
Pension Bureau.)  
Late Sergt. Co. D, 47th N.Y. Vet.  
Vols., 2d Brig., 2d Div., 10th A. C.

# War with Spain!

Pensions are provided by Section 12, Act of April 22, 1898, for officers and enlisted men of the military and naval forces in the Spanish war, disabled in service and line of duty; and for the widows, children under 16, and dependent parents, brothers and sisters under 16, of such as die from causes incurred in service and line of duty. . . .

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BROOKLYN, . . . . NEW YORK

References: { Washington Board of Trade, and  
Traders' National Bank, Washington, D. C.

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tention.

*From the National Tribune, Washington, D. C., Thursday, April 22, 1897:*

We adopt a somewhat unusual course in calling attention to the announcement of Messrs. Butts & Phillips, which reappears in another column of this issue. Not only have they been successful as practitioners, but their personal war record gives an additional interest to their career. The fact that they are both veterans naturally had a bearing upon the success they have achieved professionally in the special line of practice to which they have devoted their efforts. Both members of the firm have had the advantage of long service in responsible positions in the Pension Bureau.

Major Butts organized and managed the Army and Navy Survivors' Division, which has been officially described as having enabled over 60,000 claimants to prove their cases before the Bureau who otherwise would have failed, for lack of evidence.

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Public Printer issues monthly a catalogue of books that have been finished during the month, giving the price of each. It is estimated that an edition of 10,000 copies of a 2,000-page book can be produced by the office in eight hours—type set, proof read, made up into pages, printed, folded, gathered, and covered. Visitors received at 10.00 A. M. and 2.00 P. M.

*The Department of Labor*, controlled by a commissioner, collects and publishes useful information on subjects connected with labor, promoting the material, social, intellectual, and moral prosperity of men and women who live by their daily earnings. It publishes an annual report, largely statistical. The office is in the National Safe Deposit Building at New York Avenue and Fifteenth Street.

*The Civil Service Commission* makes and supervises all regulations and examinations respecting applicants for employment in the Government service in those classes under the civil service law. It has offices in the Concordia Building, Eighth and E streets.

The service classified under the act embraces about 54,000 places, including the executive departments at Washington; the Department of Labor; the Civil Service Commission; the Fish Commission; thirty-three customs districts, in each of which there are twenty or more employes; 609 free-delivery post offices and the Railway Mail Service; the Indian School Service; the Weather Bureau; the Internal Revenue Service, and the Government Printing Office.

*The Inter-State Commerce Commission* (Sun Building, No. 1317 F Street) examines into the management of the business of all common carriers subject to the act of February 4, 1887, and has power and jurisdiction generally over Inter-State traffic. *The Inter-Continental Railway Commission* has its office at No. 1429 New York Avenue.

*A Joint Commission of Congress* to examine into the status of laws organizing the executive departments, and the *Bureau of American Republics*, whose purpose it is to promote trade, intelligence, and comity among all the American republics, have offices at No. 2 Jackson Place, at the southwest corner of Lafayette Square.

*The Free Public Library* has made a beginning at No. 1326 New York Avenue, pending the erection of the building in Mt. Vernon Square, to be given to the city for its accommodation by Andrew Carnegie.

## VIII.

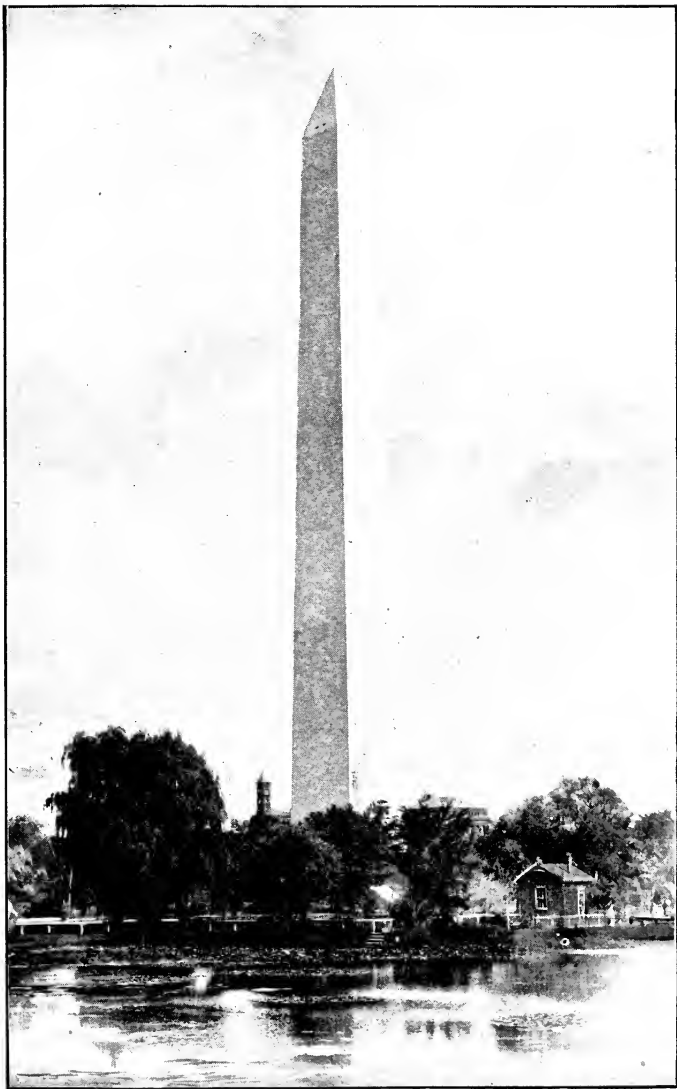
# FROM THE MONUMENT TO THE MUSEUMS.

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### **The Washington Monument.**

The dignity, symmetry, and towering height of Washington's character, as it now presents itself to the minds of his countrymen, are well exemplified in the majestic simplicity of his monument in Washington. This pure and glittering shaft, asking no aid from inscription or ornament, strikes up into heaven and leads the thought to a patriotism as spotless and a manhood as lofty as any American has attained to. It is the glory and grandeur of this superb monument that it typifies and recalls not Washington the man, but Washington the character. It is really a monument to the American people in the name of their foremost representative. It is in itself a constantly beautiful object, intensified, unconsciously to the beholder, perhaps, by the symbolism and sentiment it involves. With every varying mood of the changing air and sky, or time of day, it assumes some new phase of interest to the eye. Now it is clear and firm against the blue — hard, sharp-edged, cold, near at hand; anon it withdraws and softens and seems to tremble in a lambent envelope of azure ether, or to swim in a golden mist as its shadow, like that of a mighty dial, marks the approach of sunset upon the green-sward that rolls eastward from its base. The most picturesque view of it, doubtless, is that from the east, where you may "compose" it in the distance of a picture, for which the trees and shrubbery, winding roads and Norman towers, of the Smithsonian park form the most artistic of foregrounds.

This monument is the realization of a popular movement for a national memorial to Washington which began before his death, so



THE WASHINGTON MONUMENT.



that he was enabled to indicate his own preference for this site, and was expressed in a congressional resolution in 1799, which contemplated an equestrian statue. The death of Washington revived the matter, and a bill appropriating \$150,000 for a mausoleum passed both houses, but was mislaid and not signed at the close of the session. The next Congress was made up of Washington's political opponents, and his monument was no more heard of until an association was formed, headed by the President of the United States *ex-officio*, which undertook to retrieve what it considered a national disgrace, and raised a large sum of money for the purpose. This site was obtained, the corner-stone was laid with impressive ceremonies on the 4th of July, 1848, and the work progressed until the shaft had reached a height of 150 feet, when the funds gave out. The coming of the Civil War turned men's attention elsewhere, and it was only revived by the wave of patriotism developed by the Centennial year, under the influence of which Congress agreed to finish the shaft. To Gen. T. L. Casey, Chief of Engineers, U. S. A., was intrusted the task of enlarging and strengthening the foundations—a most difficult piece of engineering which he accomplished with consummate skill. These foundations are described as constructed of a mass of solid blue rock, 146 feet square. "The base of the shaft is 55 feet square, and the lower walls are 15 feet thick. At the five-hundred feet elevation, where the pyramidal top begins, the walls are only 18 inches thick and about 35 feet square. The inside of the walls, as far as they were constructed before the work was undertaken by the Government in 1878—150 feet from the base—is of blue granite, not laid in courses. From this point to within a short distance of the beginning of the top or roof, the inside of the walls is of regular courses of granite, corresponding with the courses of marble on the outside. For the top marble is entirely used. The marble blocks were cut or 'dressed' in the most careful manner, and laid in courses of two feet by experienced and skillful workmen. There is no 'filling' or 'backing' between the granite and marble blocks, but they are all closely joined, the work being declared 'the best piece of masonry in the world.' By a plumb-line suspended from the top of the monument inside, not three-eighths of an inch deflection has been noticed. . . . The keystone that binds the interior ribs of stone that support the marble facing of the pyramidal cap of the monument, weighs nearly five tons. It is 4 feet 6 inches high, and 3 feet 6 inches square at the top. . . . On the 6th day of December, 1884, the capstone, which completed the shaft, was set. The capstone is 5 feet 2½ inches in height, and its base is somewhat more than 3 feet square. At its cap, or peak, it is five inches in diameter. On the cap was placed a tip or point of aluminum, a composition metal which resembles polished silver, and which was selected because of its lightness and freedom from oxidation, and because it will always remain bright."

The original design, prepared by Robert Mills, contemplated a shaft of 600 feet in height, rising from a colonnaded circular memorial hall, which was to contain statues of the nation's worthies

and paintings of great scenes in its history, "while the crypt beneath would serve as a burial place for those whom the people should especially honor." This plan has been definitely abandoned.

The monument is open to visitors from 9.00 a. m. to 6.00 p. m. in the summer, and 5.30 p. m. in winter, with an intermission of an hour at noon. A staircase of 900 steps winds its way to the top, around an interior shaft of iron pillars, in which the elevator runs; few people walk up, but many descend that way, in order to examine more carefully the inscribed memorial blocks which are let into the interior wall at various places. Within the shaft formed by the interior iron framework runs an elevator, making a trip every half hour, and carrying, if need be, thirty persons. As this elevator and its ropes are of unusual strength, and were severely tested by use in elevating the stone required for the upper courses as the structure progressed, its safety need not be suspected. The elevator is lighted by electricity and carries a telephone. Seven minutes are required for the ascent of 500 feet; and one can see, as it passes, all the inscriptions and carvings sufficiently well to satisfy the curiosity of most persons, as none of these memorials have any artistic excellence. Several not embedded in the walls are shown in the National Museum. An officer in charge of the floor marshals visitors into the elevator, and another cares for the observatory floor at the top; but no fees are expected. The surrounding grounds form Washington Park.

**The View** from the eight small windows, which open through the pyramidon, or sloping summit of the obelisk, 517 feet above the ground, includes a circle of level country having a radius of from fifteen to twenty miles, and southwest extends still farther, for in clear weather the Blue Ridge is well defined in that direction. The Potomac is in sight from up near Chain Bridge down to far below Mount Vernon; and the whole district lies unrolled beneath you like a map. To climb the Washington Monument is, therefore, an excellent method of beginning an intelligent survey of the capital, and of "getting one's bearings."

*Looking first toward the north*, the most compact part of the city is surveyed. At the very foot of the monument are the artificial Carp Ponds, so called because, years ago, the Fisheries Commission propagated European carp for distribution there. Beyond, in the center-foreground, are the grounds of the Executive Mansion, rising in a gentle slope to the White House. On its left stands the State, War, and Navy Building; and to the left of that (and nearer) is the

marble front of the new Corcoran Art Gallery, on Seventeenth Street (p. 146), and beyond that is seen the old Octagon House, on a straight line with the Naval Observatory, conspicuous in white paint and yellow domes, three miles away amid the green hills beyond Georgetown. Nearer the water than any of these is a large yellow house among the trees, and beside what looks like a ball-field—the Van Ness mansion.

All that part of Washington was among the earliest to be built up, and among the first to fall into disrepute, mainly because of an unhealthiness which modern drainage has done away with, so that the prejudice is disappearing. That yellow house—the *Van Ness Mansion*—now the field club-house of the Columbia Athletic Club (p. 150), was one of the first built in Washington. Close by it stood the humble cabin of David Burns—a cantankerous old Scot who owned a great many acres there, and would not come to terms with the District Commissioners until he was compelled to. He was made rich by the growth of the young city, and his only daughter was a very pretty girl named Marcia, who was wooed and won by a New York Congressman named John P. Van Ness. They married and after a while built this fine house, of which Latrobe was the architect, and surrounded it by a fine park, where Davie Burns' old cottage stood as it always had, and remained until it tumbled down in 1894. "In luxuriousness of appointments it had no equal in this country at the time it was built. It was the first house in which cold and hot water was carried to all the floors. The wine vaults were very extensive. It was in them that the conspirators intended to hide President Lincoln in 1865, when it was their purpose to kidnap instead of assassinate him. The drawing rooms were adorned with mantels of Italian marble by Thorwaldsen. . . . In the cottage silkworms were kept for some time, and from their cocoons a bridal dress was made for one of the daughters of John Tayloe." Mrs. Van Ness became so prominent in later life as a philanthropist that when she died she received a public funeral—the first and only woman ever so honored in Washington.

The "*Octagon House*" is another old and famous mansion, still in good preservation, though empty. It was begun in 1798 by Col. John Tayloe, the richest Virginian of his day (it is said that the garden still retains traces of "nigger-auction" blocks), and during the first quarter of this century the Octagon was "the center of all that was most brilliant and refined in unofficial society." The burning of the White House, in 1814, compelled President Madison to seek another home until it could be repaired, and he rented this one as his choice among several offered to him. "It was worthy of such occupants," remarks Mr. Hamlin in *Scribner's Magazine* for October, 1893: "The circular hall, marble-tiled, was heated by two picturesque stoves placed in small recesses in the wall. Another hall, beyond, opened into a large and lovely garden surrounded by a high, brick wall after the English fashion. To the right was a handsome draw-

ing room with a fine mantel still well preserved. To the left was the dining room, of equal size and beauty. A circular room over the hall, with windows to the floor and a handsome fireplace, was President Madison's office. Here, on February 18, 1818, he signed the proclamation of the Treaty of Ghent, formally closing the war with England."

*Another old house* near there (southeast corner Twenty-first and F streets), built in 1802, is memorable as a center of entertainments, where every President from the elder Adams to Franklin Pierce has been seen. It was the home for half a century of Alfred Pleasanton, an official who first became prominent as private secretary to James Monroe, when he was Madison's Secretary of State. When the British raided Washington and the cabinet fled, Pleasanton stayed behind to save what he could of the records of the State Department, and succeeded in sending away twenty-two wagon loads of archives, including invaluable treaties, which were stored in a barn at Leesburg, Va., for several weeks. At the last moment he tore from their frames, where they hung in Mr. Monroe's office, the original Declaration of Independence (p. 88) and Washington's first commission. A son of this courageous official, born in this house, was Maj.-Gen. Alfred Pleasanton, Jr., one of the most brilliant Union cavalry leaders in the Civil war, who died in 1897.

Connecticut Avenue is the street leading from the White House straight northwest to the boundary, where it breaks into the fashionable suburban parks on Meridian Hill, at the left of which are the wooded vales of Rock Creek, near which the noble Anglican Cathedral is to arise. At the right of the White House is the Treasury, here seen to inclose two great courts. The lines of Seventeenth, Sixteenth, Fifteenth streets, and of Vermont Avenue, lead the eye across the most solid and fashionable northwest quarter of the city to the more thinly settled hill-districts, where are conspicuous the square tower of the Soldiers' Home ( $4\frac{1}{2}$  miles), the lofty buildings of Howard University, and, farther to the right and more distant, the halls of the Catholic University. For an account of these streets, see Chapter IX.

*The eastern outlook* carries the picture around to the right, and embraces the valley of the Anacostia River, or eastern branch of the Potomac. Here the conspicuous object is the Capitol, one-and-a-half miles distant, whose true proportions and supreme size can now be well understood. Over its right wing appears the grand new Congressional Library, its gilt dome flashing back the rays of the sun, and setting it out sharply against the Maryland hills. Between the monument and the Capitol stretches the green Mall, with the grounds and buildings of the Agricultural Department nearest the observer; then the castellated towers of the Smithsonian, the low breadth of the



National Museum, the red, shapeless pile of the Army Medical Museum, and the small Fisheries building, leading the eye as far as Sixth Street, beyond which are open parks. Somewhat to the right, the course of the Pennsylvania Railroad, out Virginia Avenue, is seen as far as Garfield Park, where it disappears under the tunnel. This leads the eye to the broad current of the Anacostia, which can be overlooked as far up as the Navy Yard, and downward past the bridge to Anacostia, to where it joins the Potomac at Greenleaf's Point. The military barracks there (p. 153) can be seen; and this side of it, along the harbor branch of the Potomac, are the steamboat wharves.

*The view southward* is straight down the Potomac, far beyond the spires of Alexandria, six miles in an air line, to where it bends out of view around Cedar Point. Long Bridge, which has been built sixty years or more, is in the immediate foreground, and the railways leading to it can be traced. To the right, the eye sweeps over a wide area of the red Virginia hills, thickly crowned during the Civil War with fortifications, the sites of some of which may be discovered by the knowing, and covers the disastrous fields of Manassas off to the right on the level blue horizon.

*The western view* continues this landscape of Virginia, and includes about three miles of the Potomac above Long Bridge. Close beneath the eye are the old and scattered houses of the southwest quarter, with the Van Ness homestead, and the hill crowned by the old Naval Observatory on ground where Washington meant to place his national university. Above that the current of the river is broken by Analostan, or Mason's Island, opposite the mouth of Rock Creek, beyond which are the crowded hilly streets of Georgetown, and the Aqueduct bridge, leading to Roslyn, on the southern bank. Then come the high banks which narrow and hide the river, and bear upon their crest the flashing basin of the distributing reservoir. Beyond it, over the city of Georgetown, are the beautiful wooded heights about Woodley, where President Cleveland had his summer home, and thousands of charming suburban houses are building. On the Virginia side of the river, the Arlington mansion appears somewhat at the left, and three miles distant; more in front, and nearer, the National Cemetery embowered in trees; and behind it, the clustered quarters of Fort Myer (p. 159). The distance is a rolling, semi-wooded country, thickly sown with farms, hamlets, and villages, among which Fall's Church is alone conspicuous, and fading away

to a high level horizon; but when the air is clear, the eye can see and rejoice in the faint but distinct outlines of the turquoise-tinted Blue Ridge, far away in the southwest.

### **Some Scientific Departments.**

The public institutions along the south side of The Mall, dealing in a large part of the scientific work of the nation, contain more to interest the stranger in Washington than any other, except the Capitol itself. They include the Washington Monument, and there are good reasons for advising that the ascent of this should be the very first thing done by the visitor; the Bureau of Engraving and Printing, the Department of Agriculture, the National and Army Medical museums in the Smithsonian grounds, and the Fisheries Commission. It is a long day's task to make a satisfactory tour of these buildings; and the National Museum alone has material for unlimited time and study in many paths of knowledge. Let us begin with

**The Bureau of Engraving and Printing.**— This is the name given to the Government's factory for designing, engraving, and printing its bonds, certificates, checks, notes, revenue and postage stamps, and many other official papers. It is under control of the Treasury Department, and occupies a handsome brick building on Fourteenth Street, S. W., within five minutes' walk of the Washington Monument. This is three stories high, 220 feet long by 135 feet wide, and was built in 1878 at a cost of \$300,000. Visitors are received from ten to two o'clock, and wait in the reception room until an attendant (several women are assigned to this duty) is ready to conduct a party over the building, which is simply a crowded factory of high-class technical work, the products of which have received the highest encomiums at several world's fairs in Europe as well as in America.

All of the engraving is done upon steel, the surface of which is soft enough to yield readily to the artist's graver. The engraved plate is then hardened, laid in a press, and a cylinder of soft steel is rolled across it, under sufficient pressure to indent its surface with an exact (reversed) duplicate of the original engraving. This cylinder (examples of which are exhibited) is now itself hardened, and then rolled, under great pressure, over a flat plate of soft steel, which in turn receives an imprint of the engraved surface of the roller. This last plate, which is, of course, an exact reproduction of the original engraving, is then hardened and used to print from, while the original engraving is stored away in the vault. All of the engraving is done by hand, except the designs of intricate circles and curving endless lines, known as engine-turning, which adorns the borders of

bonds, and the faces of notes, etc., and which quite defies imitation. This is the work of an expensive and complicated machine.

"The printing division," to quote Evans, who alludes to the making of notes—paper money—"occupies the third floor and employs about five hundred persons. Six hundred printed sheets is the daily task allotted to each pressman, and as all imperfect sheets are rejected by the examiners and a record made of the number and pressman, much defective work will result in a speedy dismissal from the service. Steam power is not used for the presses, as it is found that the delicate nature of the work and the care required to obtain perfect impressions requires hand labor. Each pressman has a woman to assist him, her work being to place the sheet on the press and remove it when printed. After each impression the plate must be carefully cleaned and polished with whiting, then inked, and wiped to remove the superfluous ink. As the hand is the best medium that can be used for wiping the plate, the necessity of a clean-handed assistant to handle the paper is obvious. When they have received the first impression the sheets are carefully dried, and after some days are given to another set of pressmen, who print the other side. No one person is allowed to attend to more than one operation. . . . The workmen are separated from the public by a high wire screen, and are under the constant surveillance of watchmen stationed in all the rooms. Finally, before anyone leaves the building at the close of work, every printed sheet and piece of paper, and every plate and die must be accounted for." About 1,400 employees.

Just east of this bureau, occupying large grounds between Fourteenth and Twelfth streets, S. W., and reached from Pennsylvania Avenue by street-cars on both those streets, and from the Capitol by the Belt Line along Maryland Avenue and B Street, S. W., is the headquarters of

**The Department of Agriculture.**—This popular department grew out of the special interest which early patent commissioners took in agricultural machinery, improvements, and the collection and distribution of seeds—a function that formed a large part of its work until 1895. It was gradually separated from the Patent Office work, erected into a commissionership, and finally (1889) was given the rank of an executive department, the Secretary of Agriculture being the last-added cabinet officer. His office is in the fine building west of the Smithsonian grounds, and he has the help of an assistant secretary, to whom has been assigned the direction of the great amount of scientific work done, including the experiment stations and the studies of fibers, irrigation, and the department museum.

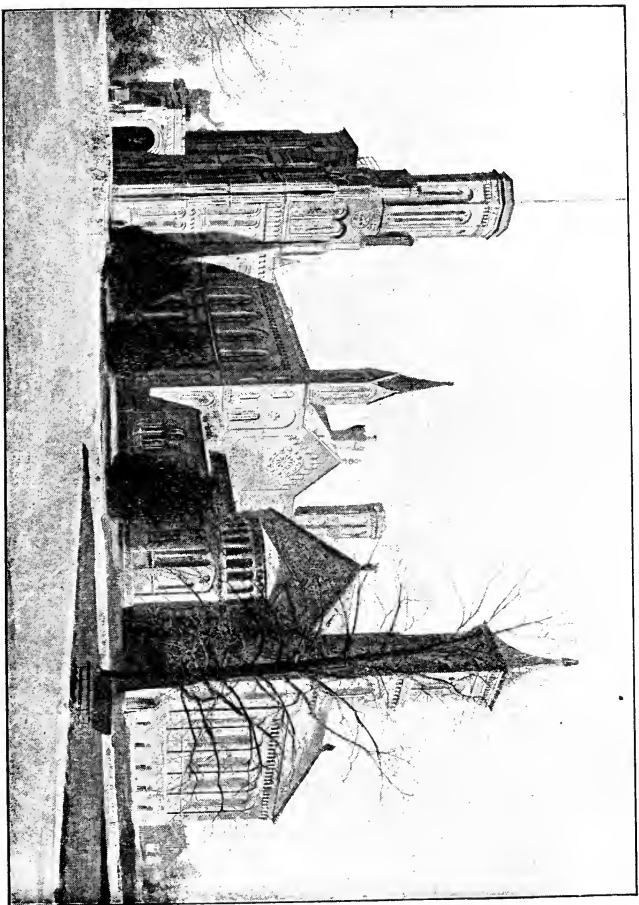
The scope of the work is now very extended, including the study of diseases of live stock, and the control of the inspection of import and export animals, cattle transportation, and meat; a bureau of

statistics of crops, live stock, etc., at home and abroad; scientific investigations in forestry, botany, fruit culture, cultivation of textile plants, and diseases of trees, grains, vegetables, and plants; studies of the injurious or beneficial relations to agriculture of insects, birds, and wild quadrupeds; investigations as to roads and methods of irrigation; chemical and microscopical laboratories, and a great number of experiment stations, correspondents, and observers in various parts of this and other countries. The results of all these investigations and experiments are liberally published, and in spite of a sneer now and then the people are satisfied that the \$3,300,000 or so expended annually by this department is a wise and profitable outlay.

There is a *museum* in the building exhibiting excellent wax models of fruits, nuts, and natural foods of various kinds; and an especially full and interesting display of models showing the damage wrought by many kinds of insects injurious to trees and plants; also an attractive and instructive exhibit comprising a number of groups of mounted birds, ground-squirrels, gophers, and other mammals, in natural surroundings, each representing a chapter in the life history of the animal and showing its relation to agriculture. These were exhibited at the World's Columbian Exposition, at Chicago, in 1893, and excited admiration. The library and herbarium will interest botanists. The ordinary visitor, however, will prefer to remain out of doors, where years ago the care of Mr. Saunders made these grounds the best cultivated part of The Mall, and a practical example of ornamental gardening. The extensive *greenhouses* must also be visited; all are open at all reasonable hours and the palm-house is a particularly delightful place in a stormy winter's day. A tower in the garden, composed of slabs with their foot-thick bark from one of the giant trees (*sequoia*) of California, should not be neglected, for it represents the exact size of the huge tree, "General Noble," from which the pieces were cut.

One important branch of the department—namely, the **Weather Bureau**—is domiciled at the corner of M and Twenty-fourth streets. There may be seen the delicate instruments by which the changes of meteorological conditions are recorded, and the method of forecasting the weather for the ensuing forty-eight hours, which is based upon reports of local conditions telegraphed each night and morning from the observers in all parts of North America, whereupon orders to display appropriate signals are telegraphed to each office.

The system grew up from the experiments of Gen. A. G. Myer,



THE SMITHSONIAN INSTITUTION.



Chief Signal-Officer, U. S. A. (p. 159), who invented the present system and conducted it under the authority of Congress (1870) as a part of the signal service of the army. Generals Hazen and A. W. Greeley, of Arctic fame, succeeded him and perfected the service, but in 1891 it was transferred to the Department of Agriculture and placed in charge of a civilian "chief" appointed by the President. In addition to the forecasting of storms, etc., the bureau has in hand the gauging and reporting of rivers; the maintenance and operation of seacoast telegraph lines, and the collection and transmission of marine intelligence for the benefit of commerce and navigation; the reporting of temperature and rainfall conditions for the cotton interests, and a large amount of scientific study in respect to meteorology.

**The Smithsonian Institution and National Museum** are reached by crossing Twelfth Street, S. W., and entering the spacious park. Near the gate stands a life-like *statue of Joseph Henry*, the first secretary of the Institution. It is of bronze, after a model by W. W. Story, and was erected by the regents in 1884.

*The Smithsonian Institution* was constituted by an act of Congress to administer the bequest of his fortune made to the United States by James Smithson, a younger son of the English Duke of Northumberland, and a man of science, who died in 1829. In 1838 the legacy became available and was brought over in gold sovereigns, which were recoined into American money, yielding \$508,318.46. The language of this bequest was :

I bequeath the whole of my property to the United States of America to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.

The acceptance of this trust is the only action of the kind ever taken by the nation, and the institution stands in a peculiar relation to the Government. It is composed of the President of the United States and the members of his cabinet, *ex-officio*, a chancellor who is elected, and a secretary, who is the active administrator of its affairs. The business of the institution is managed by a board of regents, composed of the Vice-President and the Chief Justice of the United States, three Senators, three members of the House of Representatives, and six other eminent persons nominated by a joint resolution of the Senate and the House of Representatives. The immediate and primary object of the Smithsonian Institution, as above constituted, is to administer the fund, which has now increased to nearly \$1,000,000, and in doing so it promotes the object of its founder thus:

(1) In the increase of knowledge by original investigation and study, either in science or literature. (2) In the diffusion of this knowledge by publication everywhere, and especially by promoting an interchange of thought among those prominent in learning among all nations, through its correspondents. These embrace institutions or societies conspicuous in art, science, or literature throughout the world. Its publications are in three principal issues. namely: The

"Contributions to Knowledge," the "Miscellaneous Collections," and the "Annual Report." Numerous works are published annually by it, under one of these forms, and distributed to its principal correspondents.

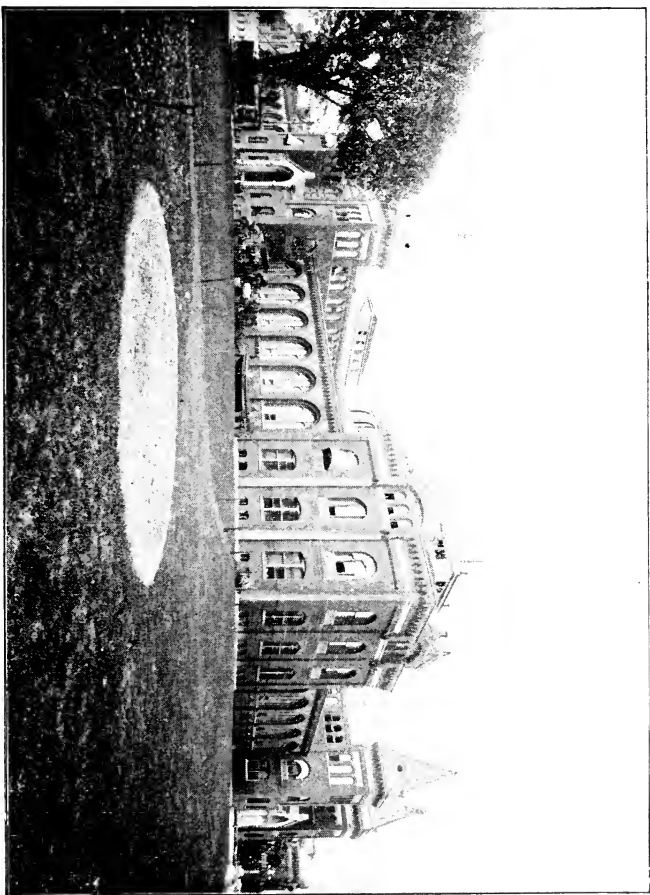
The original funds deposited in the United States Treasury at 6 per cent interest have been increased by later bequests. One such constitutes "The Hodgkins fund," and which is given for the especial purpose of "The increase and diffusion of more exact knowledge in regard to the nature and properties of atmospheric air in connection with the welfare of man"; this fund is also deposited in the Treasury of the United States. Other donations have been received and are administered for other specific purposes, the latest being a legacy from the late R. S. Avery of Washington, for special investigations in magnetism and electricity.

There was early begun a system of international exchanges of correspondence and publications, which forms a sort of clearing house for the scientific world in its dealings with Americans; and there is no civilized country or people on the globe where the institution is not represented by its correspondents, who now number about 24,000. The immediate benefit to the institution itself has been in enabling it to build up a great scientific library, now numbering 300,000 titles and mainly deposited in the Library of Congress.

*The Smithsonian Building*, of Seneca brownstone, was planned by James Renwick, the architect whose best known work, perhaps, is St. Patrick's Cathedral in New York. It was completed in 1855. "Features selected from the Gothic and Romanesque styles are combined in its architecture, but its exterior, owing chiefly to the irregular sky line, is very picturesque and pleasing." For the purposes of exhibition of specimens and laboratory work, however, the building is badly lighted, wasteful of space, and otherwise unsuitable. The eastern wing was for many years the home of Prof. Joseph Henry, the first secretary; but is now devoted to the offices of administration.

The Smithsonian Institution has under its charge, but not at the expense of its own funds, certain bureaus which are sustained by annual appropriations. These are: The United States National Museum, the Bureau of International Exchanges, the Bureau of Ethnology, the National Zoölogical Park (p. 165), and the Astrophysical Observatory. Of the National Museum and the Zoölogical Park, more extended notice will be found elsewhere. The *Bureau of Ethnology* is a branch of the work, under the direction of Maj. J. W. Powell, which studies the ethnology, history, languages, and customs of the American Indians, and publishes the results in annual reports and occasional bulletins. It has been the means of collecting a vast amount of important and interesting material illustrative of the





THE NATIONAL MUSEUM.



primitive natives of this continent ; and all this is deposited in the National Museum. The offices of this bureau are at 1330 F Street.

*The Astrophysical Observatory* dates from 1891, and is under the personal direction of Prof. S. P. Langley, now the secretary of the Smithsonian Institution. Its purpose is to study how the heavenly bodies, and mainly the sun, affect the earth and man's wants on it ; " how the sun's heat is distributed, and how, in fact, it affects not only the seasons and the farmers' crops but the whole system of living things on the earth," as unquestionably it does to a notable degree. This is the science of astrophysics ; and its principal instrument thus far has been the spectroscope.

*The National Museum.*—In no single respect, perhaps, has the progress of the American capital been more striking than in the history of the National Museum. Originating in a quantity of " curiosities " which had been given to the United States by foreign powers, or sent home by consuls and naval officers, old visitors to Washington remember it as a heterogeneous cabinet in the Patent Office (p. 99). In 1846 a step was taken toward something coherent and creditable, by an act of Congress establishing a National Museum, following the precedent of a dozen or more other nations ; but this intention took effect very slowly, though various exploring expeditions and embassies largely increased the bulk of the collections, which, by and by, were trundled over to the Smithsonian building.

The name National Museum, however, was rarely heard. Everything was addressed to the Smithsonian, and in popular parlance the collectors and naturalists were all " Smithsonian men." They went westward and northward and southward, and came back with carloads of Indian relics and modern implements of savagery, skins, shells, insects, minerals, fossils, skeletons, alcoholic preparations, herbaria, and note books—the last crammed with novel information. It was natural, therefore, that the Smithsonian regents should be made custodians of the national collections, and that the appropriations annually made by Congress for the support of the museum should be administered by them. Prof. Spencer F. Baird, who became secretary upon the death of Prof. Joseph Henry, took a most active interest in the development of the museum ; and he saw in the Centennial Exhibition a great opportunity for it. From the Government exhibit, which he was the means of making, and which was so much admired by everybody at Philadelphia, in 1876, dates the real starting point of the museum, except in zoölogy. The creditable showing then made, and clever persuasion on the part of its officers, secured to our collections the gift of nearly all the government exhibits of other countries, and gave us an enormous mass of novel

and most precious objects, representing resources and humanity "from China to Peru." The work of the U. S. Fish Commission (greatly stimulated at that time) also produced large accessions, until the previously uneven zoölogical collection became balanced. This vast influx of material had been anticipated by the formulation of a scheme which proposed to make a museum that should comprehend all departments of human progress—mental, industrial, and artistic; and Congress was so much impressed that it gave \$250,000 for the construction of the present fire-proof building, which was nearly enough completed in the spring of 1881 to serve as the ball-room at the inauguration of President Garfield. This building stands with its northwestern corner almost touching the old Smithsonian, but is as different from that as a terrapin from a woodcock. The Norman architecture in brownstone of the older structure is strongly contrasted in the low, tent-like expanse of red, blue, and cream-colored bricks, white stone, and glass of its new neighbor. The spacious halls, which surround the rotunda in the form of a Greek cross with its corners filled in, are floored with vari-colored marble and slate, are divided only by lines of arches and low partitions of glass cases, and are open above to the iron-work of the lofty roof. All is light, airy, and graceful.

The main entrance is in the north front, and is surmounted by "an allegorical group of statuary, by C. Buberl of New York, representing Columbia as the Patron of Science and Industry." Entering, you find yourself at once in the North Hall, with the statuary, plants, and fountain of the rotunda, making a pleasing picture in the distance. This hall is crowded with cases containing personal relics of great men, and other historical objects.

The "relics" include a large quantity of furniture, apparel, instruments, table-ware, documents, etc., which belonged to Washington; many of them were taken from Arlington (p. 157), while many others were purchased, in 1878, from the heirs of his favorite (adopted) daughter, Nelly Custis, who became Mrs. Lewis and lived until 1852. Articles that once belonged to Jefferson, Jackson, Franklin (especially his own hand printing press), and several other statesmen or commanders of note; presents, medals, etc., given to naval officers, envoys, and other representatives of the Government, by foreign rulers, are shown in great numbers; but all are well labeled and need here neither cataloguing nor description. A most brilliant and valuable cabinet is the collection of swords, presents, and testimonials of various kinds given to General Grant during the war and in the course of his trip around the world. A large display of pottery and porcelain, illustrating its manufacture and characteristics, in China, Japan, France (Sèvres), England, North America, and elsewhere, occupies many cases; also a valuable series of lacquers.

At the right of this hall is the *Lecture Room*, beyond which, in the northwest corner of the building, are the offices of the Director,

of the Museum, and the Library. The lecture room is surrounded by models representing the home life of the American Indians, and upon its walls are hung the Catlin Gallery of Indian paintings, made by George Catlin on the Upper Missouri plains between 1832 and 1840. It is devoted to scientific conferences.

On the left of the entrance hall is a room devoted to the various implements used in the fisheries, and beyond that an apartment where a great number and variety of models of boats and vessels, especially those used in the fisheries of all parts of the world, may be examined. These were largely collected during the tenth census.

Passing on into the *Rotunda*, the plaster model of Crawford's "Liberty," surmounting the dome of the Capitol, towers above the fountain-basin, and is surrounded by several other models of statues, the bronze or marble copies of which ornament the parks and buildings of New York, Boston, etc. All these are fully labeled. The two great Haviland memorial vases here, whose value is estimated at \$16,000, were presented by the great pottery firm of Haviland, in Limoges, France, and are the work of the artists Bracquemond and Delaplanche. One is entitled "1776," and the other "1876," and they are designed to be illustrative of the struggles through which this Republic has passed into prosperity.

Beyond the rotunda are halls devoted to mammals, mounted by scientific taxidermists in a remarkably lifelike manner; to skeletons of existing and extinct animals; and to geological specimens, minerals, ores, the building stones of the Union and representative fossils—a department in which the museum is extremely rich, as it is the depository of the United States Geological Survey.

In the middle halls of the building are an extraordinary number of articles—with thousands more hidden away in store-rooms for lack of space to exhibit them—of the industrial arts of the world, and the life of its inhabitants in every climate, state of civilization, and condition of advancement. One hall is devoted wholly, for example, to costumes and textile fabrics of every sort. The lay figures wearing Hindoo, Persian, Japanese, American Indian and other costumes, were largely made for exhibition at the Columbian Exposition in Chicago. Where actual costumes are not available, figurines wearing a miniature of the native dress, casts of statuettes, and pictures are used to increase the range of illustration. The examples of the home life and arts of the Eskimo, among American savages, and of the Japanese, among foreign peoples, are particularly numerous and complete. Par-

ticular attention is called here to the series of fabrics, especially baskets, made from rushes, grass, split roots and the like, which is exceedingly instructive and beautiful. In another hall the arts, architecture, machinery, weapons, navigation, agricultural implements, tools, musical instruments, etc., of the world are illustrated. Pottery forms a large and richly furnished department, ranging from rude wares taken from prehistoric graves to the finest product of Japan, China, India, England, and France. No other museum in the world has so large and complete a series illustrating the native American pottery; and those interested in the ceramic arts will pause a long time over the work of the Pueblo Indians of the Southwest. It would be quite impossible to mention in detail one in a hundred of the objects of artistic, historic, and scientific value in this overflowing museum; and equally useless to attempt to guide the visitor to their place, since the cases are continually being moved about to make room for important accessions.

A considerable portion of the collections, indeed, remain in the old Smithsonian building and should not be neglected; they are open to the public from 9 to 4.30 o'clock. The halls on the ground floor there contain a splendid *series of birds*, the ornithological collections here being among the most extended and useful in the world. Colored prints from Audubon's original copper-plates hang upon the walls. A beautiful display of sea shells is another feature here, this being a sample of the conchological treasures of the museum, which include the most historic, typical, and valuable of American collections, containing many unique specimens and the representatives of hundreds of species first described from this material. The same remark would apply, however, to every other branch of zoölogy as represented in the National Museum. Some cases of plaster images of reptiles and fishes, cast from specimens frozen immediately after death and colored from nature, will call for examination and be pronounced, no doubt, far more lifelike than any method of preserving the skins of these scaly animals. The adjoining hall, at the west end, is filled with an extensive and very attractive display (highly instructive to artists as well as naturalists) of the invertebrate marine life of both the fresh waters and of the seas adjacent to the United States—sponges, corals, starfishes and other echinoderms, mollusks in wide and beautiful variety, crabs and their kin, and many other preservable representatives of the humbler inhabitants of the rivers and ocean.

The upper floor is a single lofty hall filled to overflowing with

*collections in anthropology*, the handiwork of primitive and savage races of mankind, illustrating the development, art, and social economy of uncivilized mankind, especially during the prehistoric stone age. The models and paintings of Arizona cliff-dwellings ought especially to be noticed. In the vestibule below are full-sized plaster models of the great circular calendar-stone of the Mexicans, etc.

**The Army Medical Museum** occupies the handsome brick building in the southeast corner of the Smithsonian grounds, next to Seventh Street. This institution grew up after the war, out of the work of the Surgeon-General's office, and contains a great museum illustrating not only all the means and methods of military surgery, but all the diseases and casualties of war. This is a gruesome array of preserved flesh and bones, affected by wounds or disease; or wax or plaster models of the effects of wounds or disease, which the average visitor could contemplate only with horror and dismay. This museum nevertheless is of the greatest interest and value to the medical and surgical profession, and comprises some 25,000 specimens. In the anatomical section there is a very large collection of human crania, and about 1,500 skeletons of American mammals. In the miscellaneous sections are the latest appliances for the treatment of diseases, all sorts of surgical instruments, and models of ambulances, hospitals, etc. *The Library* is more pleasing and of even more wonderful value, being the most complete collection of medical and surgical literature in the world, surpassing that of the British Museum.

**The Statue of Dr. Samuel D. Gross**, in front of this museum, appropriately commemorates one of the greatest of American surgeons (born 1805, died 1884), and an author and teacher of renown. It was erected from professional subscriptions, and presented to the Government in 1897. It is of bronze, modeled by Calder.

*A beautiful monument* to Daguerre, the originator of photography, stands near by this. It was designed by Hartley of New York.

**The United States Fish Commission** is the last place to be visited on this side of The Mall. It occupies the old ante-bellum arsenal on Sixth Street, from which that part of the park between Sixth and Seventh streets derives its name, Armory Square. Here, on the basement floor, can be seen various aquaria filled with growing plants and inhabited by fishes, rare and common, and by quaint and pretty swimming and creeping things that dwell in the rivers and sea. The apparatus involved in various forms of fish-hatching can be examined, and perhaps the process may be watched in a series of tanks which

is often so employed. If it should happen that one of the railway cars, in which young fish are carried about the country for planting in inland waters, is standing in the yard, it would be worth the trouble to look at its arrangements. The upper floor of this building is devoted to the offices of the Fish Commissioner and his assistants.



## IX.

# HISTORIC AND PICTURESQUE WASHINGTON.

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### **Prominent Streets, Squares, and Residences.**

The only residence of the President of the United States, in Washington, is the Executive Mansion; but that is rather more uncomfortable than the average Washington house in midsummer, and all the later Presidents have been accustomed to seek a country home during hot weather. President Lincoln used to live in a cottage at the Soldiers' Home; President Grant spent one summer in the same house, and President Hayes occupied it every summer during his term. During his first term President Cleveland purchased a suburban home near Georgetown (p. 171), which he subsequently sold; but during his second term he rented and occupied another country house, "Woodley," in the same locality, and spent as much of his time there as he could.

Vice-President Hobart lives at No. 21 Lafayette Square.

The Secretary of State lives in his own house, Sixteenth and H streets; the Secretary of the Treasury at No. 1715 Massachusetts Avenue; and the Secretary of War at No. 1601 K Street. The Attorney-General and the Postmaster-General are on the same block, at Nos. 1707 and 1774 respectively; the Secretary of the Navy lives at The Portland; the Secretary of the Interior at The Arlington; and the Secretary of Agriculture at 2101 S Street.

Mr. Chief Justice Fuller resides in his own house, No. 1801 F Street, Mr. Justice Field at No. 21 First Street, N. E. (p. 66), Mr. Justice Harlan on Meridian Hill, Mr. Justice Gray at No. 1601 I Street, Mr. Justice Brewer at No. 1412 Massachusetts Avenue, Mr. Justice Brown at No. 1720 Sixteenth Street, Mr. Justice Shiras at No. 1515 Massa-

chusetts Avenue, Mr. Justice White at No. 1717 Rhode Island Avenue, and Mr. Justice Peckham at No. 1217 Connecticut Avenue.

**Lafayette Square** was the name selected by Washington himself for the square in front of the Executive Mansion, for which he foresaw great possibilities; but it remained a bare parade ground, with an oval race course at its west end, until after the disastrous days of 1814. Then, when the White House had been rehabilitated, a beginning was made by President Jefferson, who cut off the ends down to the present limits (Madison Place and Jackson Place), and caused the trees to be planted. No doubt he had a voice in placing there, in 1816, St. John's—the quaint Episcopal church on the northern side—the first building on the square. Madison, certainly, was greatly interested in it, and it became a sort of court church, for all the Presidents attended worship there, as a matter of course, down to Lincoln's time, and President Arthur since. Its interior is very interesting.

Lafayette Square is now, perhaps, the pleasantest place to sit on a summer morning or evening among all the out-door loitering places in this pleasant city. The trees have grown large, the shrubbery is handsome—particularly that pyramid of evergreens on the south side—and great care is taken with the flower beds; and finally, you may see all the world pass by, for this park is surrounded more or less remotely by the homes of the most distinguished persons in Washington.

Two noteworthy statues belong to this park. One is the familiar equestrian statue of General and President Andrew Jackson, which is the work of Clark Mills, and probably pleases the populace more than any other statue in Washington, but is ridiculed by the critics, who liken it to a tin soldier balancing himself on a rocking-horse. It was cast at Bladensburg by Mills himself, who was given cannon captured in Jackson's campaigns for material, set up a furnace, and made the first successful large bronze casting in America. Another interesting fact about this statue is, that the center of gravity is so disposed, by throwing the weight into its hind quarters, that the horse stands poised upon its hind legs without any support or the aid of any rivets fastening it to the pedestal. This statue was erected in 1853, and unveiled on the thirty-eighth anniversary of the battle of New Orleans. Its cost was \$50,000, part of which was paid by the Jackson Monument Association.

The *Memorial to Lafayette*, in the southeast corner of the park, is a very different affair, and more in the nature of a monument erected by Congress to the services of the noble Frenchmen who lent us their assistance in the Revolutionary War. Upon a lofty and handsome pedestal stands a heroic bronze figure of the Marquis de Lafayette, in the uniform of a Continental general; while nearer the base, at the sides, are statues of Rochambeau and Duportail, of the



THE LAFAYETTE MEMORIAL IN LAFAYETTE SQUARE



French army, and D'Estaing and De Grasse, of the navy. In front is "America" holding up a sword to Lafayette. This work is exceedingly vigorous, and is after models by two of the most eminent of modern French sculptors, Falguière and Mercie. Total cost, \$50,000.

Starting at Pennsylvania Avenue and walking north on Madison Place (15½ Street), the new Lafayette Square Opera House is immediately encountered, standing upon a famous site. The tall, brick house which it displaced was originally built by Commodore Rogers, but soon became the élite boarding-house of Washington, and numbered among its guests John Adams; John C. Calhoun, the fiery South Carolinian, while Monroe's Secretary of War and Jackson's Vice-President; and Henry Clay, when he was Adams' Secretary of State. Then it became the property of the Washington Club, and there assembled the rich and influential young men of the capital; Sickles and Key were both members, and the tragedy which associates their names took place in front of its door; later it became the residence of Secretary Seward, and there the deadly assault was made upon him by the assassin, Payne, at the time of the assassination of Lincoln in 1865. Its next distinguished occupant was James G. Blaine, Secretary of State in the Harrison administration, and there he died.

The fine yellow colonial house next beyond, now the residence of the Vice-President, was formerly owned and occupied by Ogle Tayloe, son of John Tayloe, of the Octagon house (p. 108) and Mount Airy, Va., who was in the early diplomatic service and one of the most accomplished Americans of his day. All of his rare and costly pictures, ornaments, and curios, including much that had belonged to Commodore Decatur, passed into possession of the Corcoran Art Gallery (p. 148). A later occupant was Admiral Paulding, a son of John Paulding, one of the captors of André, who suppressed Walker's filibusters in Nicaragua. Lily Hammersley, now dowager Duchess of Marlborough, was born there, and some of the most brilliant entertainments ever given in Washington have been under its roof. In the next two houses have lived Secretary Windom, Senator Fenton, and Robert G. Ingersoll.

The gray, mastic-stuccoed house on the corner of H Street, now the Cosmos Club-house, has also known many celebrated characters. It was built about 1825 by Richard Cutts, the brother-in-law of the brilliant and versatile "Dolly" Madison, the wife of President Madison. It came into Mr. Madison's possession just before his death, some twenty years later, and thither his wife, no longer

young, but still beautiful and witty, held court during her declining years. After Mrs. Madison's death this house was occupied by such tenants as Attorney-General Crittenden; Senator William C. Preston, afterward a Confederate brigadier; and Commodore Wilkes, commander of the celebrated exploring expedition, who, in 1861, was required to take his quondam near neighbor, Slidell, from the British steamer *Trent*. He gave it up when the Civil War broke out, and was followed by Gen. George B. McClellan, who established here the headquarters of the Army of the Potomac. "A sight of frequent occurrence in those days," remarks Mrs. Lockwood, "was the General with his chief of staff, General Marcy, his aids, Count de Chartres and Comte de Paris, with Prince de Joinville at their side, in full military costume, mounted, ready to gallop off over the Potomac hills." Now its halls, remodeled and extended, are trodden by the feet of men the most famous in the country as the investigators and developers of scientific truth. (See p. 127.)

Diagonally opposite the Cosmos Club, facing the square on H Street, is the square brick Sumner house, now a part of the Arlington.

"Where the main body of the Arlington Hotel now stands," we are told in a neat pamphlet issued by its proprietors, "there were three stately residences. One was occupied by William L. Marcy, Secretary of War under President Polk and Secretary of State under President Pierce; and, when he retired, he was succeeded in this and the adjoining house by the Secretary of State, under Buchanan, Lewis Cass, who, like Marcy, had previously held the war portfolio. In the third mansion, but recently superseded by the noble extension of the hotel up Vermont Avenue, dwelt Reverdy Johnson, minister to England; and there Presidents Buchanan and Harrison were entertained prior to their inauguration; and there Patti, Henry Irving, President Diaz of Mexico, King Kalakaua, Dom Pedro, and Boulanger found that luxurious seclusion which sovereigns and artists seek."

The great double mansion adjoining the Sumner and Pomeroy residence (united as the H-Street front of the hotel) was built by Matthew St. Clair Clarke, long Clerk of the House of Representatives, and afterward became the British Legation. Here lived Sir Bulwer Lytton and his not less famous son and secretary, "Owen Meredith," now Lord Lytton, who is supposed to have written here his most celebrated poem, "Lucile." In later years the house was occupied by Lord Ashburton, who, with Daniel Webster, drafted the "Ashburton treaty" which defined our Canadian boundary. A still later occupant was John Nelson, Attorney-General in Tyler's cabinet; and it is now

the home of Mrs. Margaret Freeman. On the corner of Sixteenth Street is St. John's Episcopal Church; and, passing for the present other newer residences, another old landmark calls for special attention. This is the *Decatur House*, facing the square on Seventeenth Street, at the corner of H, and easily recognized by its pyramidal slate roof. This, which was the first private residence on the square, was constructed at the close of the War of 1812 by Commander Stephen Decatur, the hero of Tripoli, and one of the most popular men of the time. He was the author of the maxim — more patriotic than righteous — uttered as a toast: "My country — may she always be right; but my country, right or wrong!" His house was adorned with a multitude of trophies, gifts from foreign rulers, and rare knickknacks picked up in all parts of the world; and here he was brought to die after his duel with Commodore Barron in Bladensburg in 1820. Afterward it was occupied by the Russian minister, and then by Henry Clay, when he was Secretary of State under John Quincy Adams. When Martin Van Buren succeeded him, he took this house and cut the window in the south wall, in order that he might see the signals displayed from the White House by "Old Hickory," whom he worshiped. He in turn gave up the house to his successor, Edward Livingston, a brother of Chancellor Robert Livingston of New York, whose wife was that Madame Moreau whose wedding in New Orleans was so romantic, and whose daughter Cora was the reigning belle of Jackson's administration, as this house was its social center. Two or three foreign ministers and several eminent citizens filled it in succession, and gave brilliant parties at which Presidents were guests, the most recent of whom was Gen. E. F. Beale, under whose grandfather Decatur had served as midshipman. General Beale died in 1894, and his widow now dwells in this storied old mansion.

A few rods south, next the alley, is another house famous in the past. It is one of the navy traditions that it was built by Doctor Ewell of that service, and occupied by three Secretaries of the Navy, one of whom was the talented Levi Woodbury; then it was the home of Senator Rives of Virginia, grandfather of the novelist, Amelie Rives (Chanler), and afterward of Gen. Daniel Sickles, whose tragedy is indelibly associated with this beautiful locality. Vice-President Colfax was a still later tenant, and then the house passed into possession of the late Washington McLean, editor of the *Cincinnati Enquirer*.

In this same row, No. 22, the former residence of William M. Marcy, Secretary of War, and afterward Secretary of State (1853-'57), is now the home of Mrs. R. H. Townsend, daughter of the late William L. Scott, of Erie, Pa. Gen. J. G. Parke, who commanded the Fifth Army Corps, and was chief-of-staff to Burnside, resides in No. 16; and No. 6 is the residence of Mrs. Martha Reed, sister of the late Admiral Dahlgren. Lovers of trees will take notice of the row of Chinese gingko trees, which shade the sidewalk opposite this row of houses, on the western margin of the square.

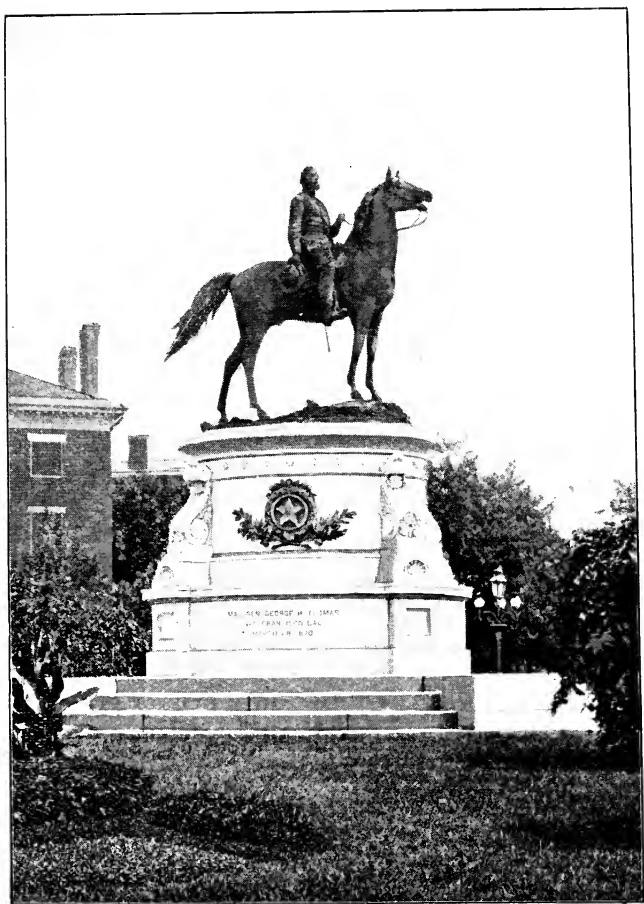
**Fourteenth Street and Franklin Square.** Fourteenth Street is the great north-and-south line of travel, extending far out into the high northern suburb of Mount Pleasant. Numerous cars run upon it, and it passes Franklin Square and Thomas Circle. *Franklin Square*, between Fourteenth and Thirteenth, and I and K streets, comprises about four acres, densely shaded, and is a favorite place of resort in summer evenings. In its center is the spring of excellent water from which the White House is supplied, and where there is a public drinking fountain. The Franklin school-house overlooks the square on the east, and the Hamilton and Cochran hotels are just above it on Fourteenth Street. The church on the next corner (L Street) is All Souls (Unitarian), diagonally opposite which is The Portland. This brings you to *Thomas Circle*, in the center of which is J. Q. A. Ward's equestrian bronze statue of Gen. George H. Thomas, the "Rock of Chickamauga" and hero of Nashville.

This statue was erected, with great ceremony, in 1879, by the Society of the Army of the Cumberland, which paid \$40,000 for the design and the casting (in Philadelphia). The pedestal, which bears the bronze insignia of the Army of the Cumberland, and its ornamental lamps were furnished by Congress, at an expense of \$25,000. The statue is itself nineteen feet in height, and is finely modeled; but many admirers of this sturdy unassuming commander regret that in his representation there is not more *man* and less horse.

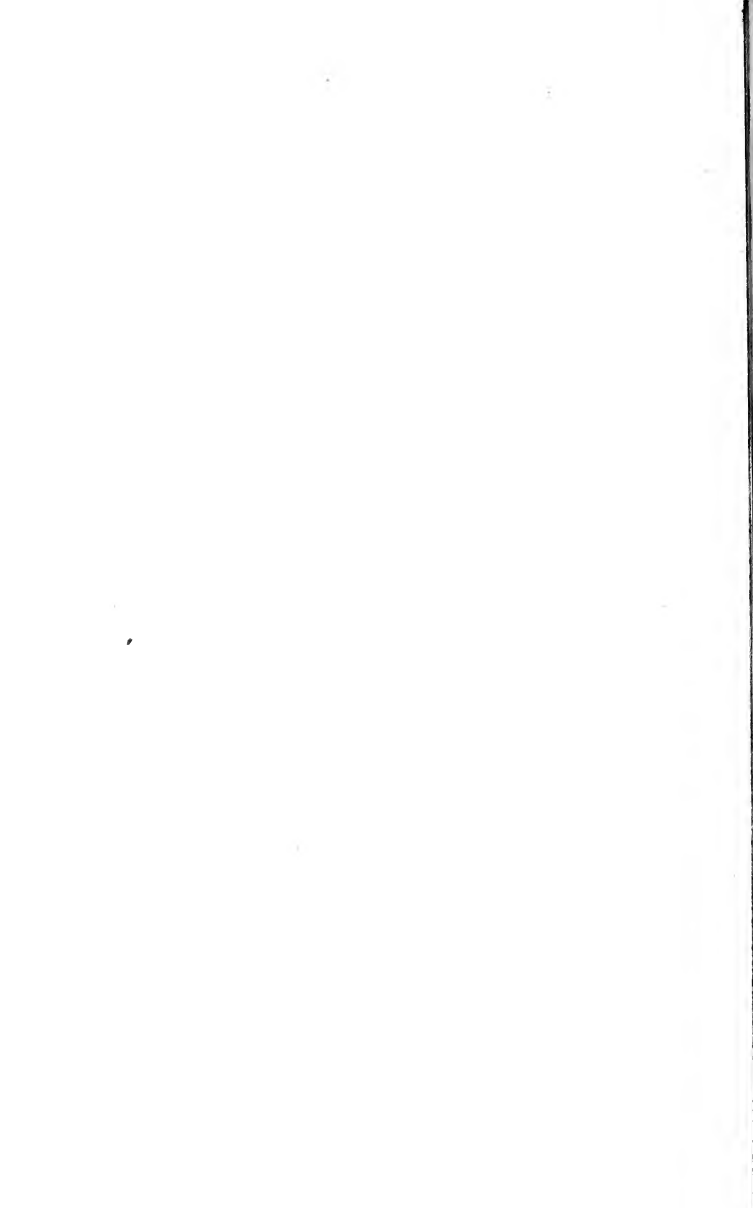
Northwest of Thomas Circle, in front of Lutheran Memorial Church, stands one of the most artistic statues in the city, erected by the Lutheran Church of America to *Martin Luther*. It was cast in Germany from the same molds as Rietschel's center-piece of the celebrated memorial at Wurms, and expresses the indomitable attitude of the great reformer on all questions of conscience. This statue is eleven feet in height and cost \$10,000.

Fourteenth Street above this point has nothing of special interest, but is a handsome and busy highway; and its extension on the ele-





STATUE OF MAJOR-GENERAL GEORGE H. THOMAS.



vated ground of Meridian Hill, north of the city boundary, is rapidly being settled upon by important people. The gray stone castle surrounded by large grounds, at the foot of the hill on the right, is called "Belmont," and belongs to A. L. Barber, owner of the Trinidad asphalt mines. Mrs. General Logan lives at Calumet Place, two blocks east, on the street north of "Belmont," where she has a cabinet of relics of her famous husband, which is frequently visited by veterans of the war. Mr. Justice Harlan, of the Supreme Court, resides on the opposite side of the street, two blocks north, at the corner of Euclid Place.

The Chinese Legation formerly occupied a row of four brown-stone houses on the crest of the hill, easily distinguished by the yellow flag, bearing a dragon in black, which always floated from the tower. The Legation is now situated at the corner of Q and Eighteenth streets.

**Following H Street** from Fourteenth westward, No. 1404, now known as the Elsmere Hotel, was for many years the residence of the late Zachariah Chandler; No. 1411 was the residence of the late Justice William Strong, of the Supreme Court, and No. 1405 is the parish house of old St. Matthew's Church, on the corner of Fifteenth Street, recently abandoned for a more modern and commodious structure on Rhode Island Avenue. The magnificent Shoreham Hotel (p. 11), the Colonial Hotel, and the Columbian University occupy the other corners, the new Law School of the latter conspicuous on H Street.

*The Columbian University* is one of the oldest and best-equipped schools of higher learning at the capital. It has a preparatory school and departments of undergraduate and postgraduate academic studies; special courses in science (Corcoran Scientific School); of medicine and dentistry; and of law. Its endowments now amount to about \$1,000,000, and its faculty and list of lecturers include a large number of men in public life, from certain justices of the Supreme Court down. This is particularly true of the Corcoran Scientific School, where the lecturers are all men identified with special investigations at the Smithsonian, Geological Survey, or in some of the technical branches of the Army or Navy. This university, which was aided at the beginning by the Government, has always had access to and made great use of the libraries and museums which abound here and are of so great educational value.

Continuing our notes westward along H Street: Gen. Chauncey McKeever, U. S. A., lives at No. 1508, and on the left-hand corner, at Madison Place, is the Cosmos Club.

*The Cosmos Club* is a social club of men interested in science, of whom Washington now contains a greater number and, on the average, a higher grade than any other city. This is due to the employment and encouragement given by the Smithsonian Institution, Agri-

culture Department, Geological and Coast surveys, Fish Commission, Naval Observatory, technical departments of the Treasury, War, and Navy departments, and two or three universities. This club may therefore be considered the intellectual center of the non-political life of the capital, and at any one of its delightful Monday evenings, half a hundred men of high attainments and wide reputation may be seen, and the conversation heard is, in its way, as interesting and inspiring as anything to be listened to in the land. The historic old house (p. 123) has been somewhat modified, chiefly by the addition of a large hall, which may be shut off from the remaining rooms and used as a meeting room; and there the Philosophical, Biological, Geographic, and kindred societies hold their meetings on stated evenings.

The Arlington Hotel, including the former residences of Senators Sumner and Pomeroy, is diagonally opposite the Cosmos; and next beyond is the "Bulwer House," and then St. John's Episcopal Church. All these face Lafayette Square and have been elsewhere described (p. 122). On the farther corner of Sixteenth Street, opposite St. John's, is the beautiful home of Col. John Hay, the author of "Little Breeches" and with Mr. Nicolay, of the principal biography of Lincoln, who is now Secretary of State. The yellow house, No. 1607, next beyond, was built and for many years occupied by Com. Richard Stockton, who added to a glorious naval record, in the Mediterranean and West Indies, the establishment of American rule in California in 1845. Later it was tenanted by Slidell, who, with Mason, was sent by the Confederate government to England as a commissioner, but was captured on the *Trent* by his quondam neighbor, Commodore Wilkes, who then lived in the present home of the Cosmos Club; it was the residence of Mr. Lamont when Secretary of War. The adjoining house on the corner of Seventeenth Street — which was for many years the residence of the late W. W. Corcoran, the philanthropic banker, to whom the city owes the Corcoran Gallery (p. 148), the Louise Home (p. 133), and other enterprises and benefactions, and until lately occupied by Senator Calvin S. Brice — is another of the famous homes of old Washington, and has been the residence of several men of note, including Daniel Webster. It has been leased by Senator Depew of New York, for six years.

Crossing Connecticut Avenue, the corner house is that of Admiral Shubrick, opposite which (on Seventeenth), facing the Square, is the ancient Decatur House (p. 125). Next beyond, No. 1621 H Street, is the residence of Judge J. C. Bancroft Davis, the diplomat, now reporter of the Supreme Court. In the old-fashioned square house adjoining it,

to the west, George Bancroft spent the last twenty years of his life, and completed his History of the United States. The Richmond, on the corner of Seventeenth Street, is a popular family hotel. The Albany, on the other side, is an apartment house for gentlemen; and on the southwest corner is the Metropolitan Club, the largest, wealthiest, and most fashionable club in Washington, one rule of which is, that members of the foreign diplomatic service, resident in Washington, are *ex-officio* members of the club, and need only pay stipulated dues in order to take advantage of its privileges. This block on H Street between Seventeenth and Eighteenth streets is familiarly known as the Midway Plaisance. Adjoining the Metropolitan Club are club chambers for gentlemen, and the large yellow house, next westward, was the home of Admiral Porter of the United States Navy. It is now the French Embassy. Nearly opposite, at No. 1710, is the Washington Club, an exclusive organization of fashionable ladies. The Milton and Everett are family apartment houses; and No. 1739 was the residence of the late William A. Richardson, formerly Secretary of the Treasury, and afterward Chief Justice of the Court of Claims.

In this neighborhood dwelt many old Washington families and some modern notabilities. The *Everett house*, on the southeast corner of Eighteenth and G, is historic. It was built and occupied by Edward Everett of Massachusetts, when Secretary of State under Fillmore. Afterward it was the home of Jefferson Davis, when Secretary of War, after his marriage with his second wife. He continued there during his term as Secretary of State, but not after he returned to the Senate. His successor in the house was another ~~traitor~~ in high place, Jacob Thompson, Buchanan's Secretary of the Interior, who became a member of the Confederate cabinet in 1861. Then followed Capt. Henry A. Wise, a well-known officer of the navy, after whom the medical department of the navy used the house for many years.

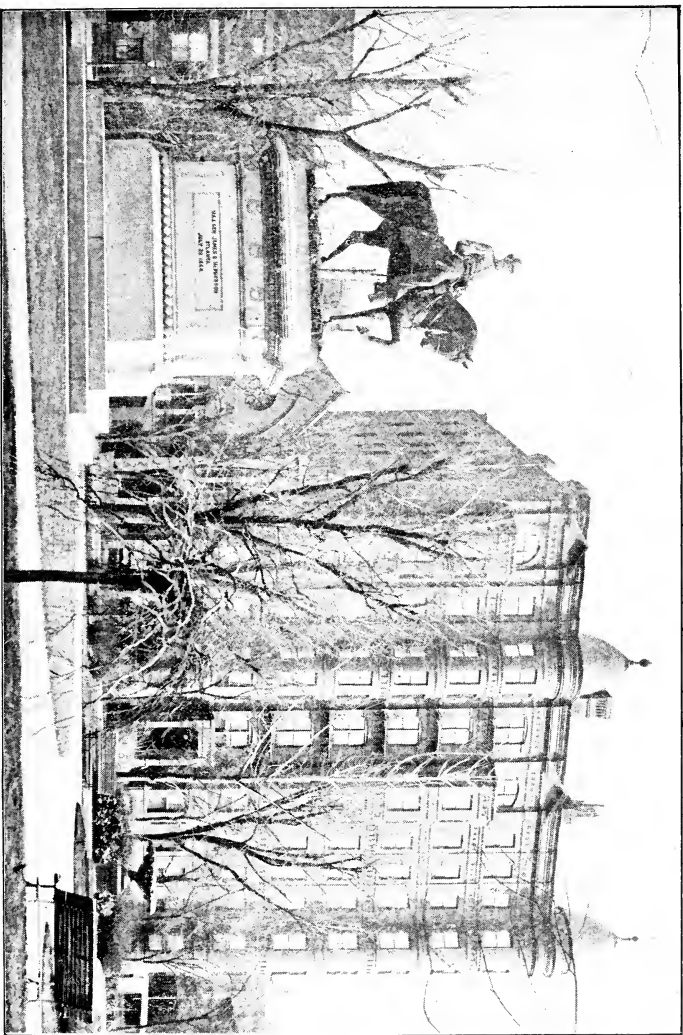
The *Wirt house* is a few rods to the east of the Edward Everett house, on G, between Seventeenth and Eighteenth, on the south side. It is so called because that eminent jurist lived here twelve years, during the administrations of Monroe and J. Q. Adams. Mrs. Lockwood tells us that it is not known who built the house, but that it was occupied at the beginning of the century by Washington's private secretary, Col. Tobias Lear, a Revolutionary officer, who was the commissioner that concluded the peace with Tripoli. Wirt was United States Attorney-General from 1817 to 1829. His gardens

were large and beautiful, for his wife was exceedingly fond of flowers and was the author of "Flora's Dictionary." The most brilliant entertainments of that day were given here, until Jackson's time, when it was sold and occupied later by a succession of cabinet officers and high functionaries, one of whom gave a dinner to the Prince of Wales under its roof. During or after the war it became the office of the Army Signal Corps; and there the present weather service was developed. The present chief signal officer, weather expert, and Arctic explorer, Gen. A. W. Greely, resides near, at No. 1914 G Street, and General Miles, commanding the army, at No. 1927. Doctor Hammond, ex-surgeon-general of the army, lives on Fifteenth Street extended, where he has a large mansion called "Belcourt."

**Going westward on I Street** from Fourteenth Street the first house on the right is owned and occupied by John W. Foster, the diplomat, who was Secretary of State under Harrison and, later, advisory counsel to China in her settlement with Japan. The large brick house adjoining is the Mexican Legation. Chief Justice Waite lived in the house beyond the alley, now occupied by the widow of ex-Governor Swann. The brownstone mansion at No. 1419 is the residence of John W. Thompson, president of the National Metropolitan Bank. Senator Chandler of New Hampshire lives in No. 1421, once the residence of Caleb Cushing. The southeast corner of Fifteenth and I streets is John Chamberlin's hotel, which occupies three houses that formerly belonged to Fernando Wood, ex-Governor Swann of Maryland (who placed in one of them two Thorwaldsen mantels from the Van Ness mansion), and James G. Blaine, who lived there when Speaker of the House of Representatives. Number 819 Fifteenth Street is occupied by Gen. Stewart Van Vleit, U. S. A. Opposite Chamberlin's, on the southwest corner (No. 1500 I Street), Hamilton Fish lived when he was Secretary of State, and it is now the residence of John McLean of the Cincinnati *Enquirer*. These houses face upon *McPherson Square*, one of the most finished of the city's smaller parks.

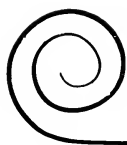
The noble equestrian statue that graces this square was erected by the Army of the Tennessee to its commander, James B. McPherson, who was killed at Atlanta; and it was his successor, Gen. John A. Logan, who made the dedicatory oration, when, amid a great military display, this statue was unveiled in 1876. The sculptor was Louis T. Robisso, and the statue was composed of cannon captured in Georgia. The cost was about \$50,000.

Many fine residences and hotels face this square, and Vermont Avenue passes through it toward the northeast.



McPHERSON SQUARE AND LA NORMANDIE HOTEL

WASHINGTON, D. C.



# La Normandie

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## Hotel—

**I**S a new house situated in the fashionable West End, opposite McPherson Square, within two blocks of the White House, Treasury, and State, War and Navy Departments.

All the latest improvements in sanitary plumbing, ventilation, heating, and incandescent electric lighting have been adopted.

The house is exceptionally well finished and furnished, and is, without doubt, the best Hotel in Washington. A special feature is made of the cuisine and service.

Rooms are arranged either singly or in suites of parlor, bath-room, and as many bedrooms as desired.

**HORACE M. CAKE,**

**PROPRIETOR.**



Continuing westward, No. 1535 I Street is the residence of James G. Berret, who was mayor of Washington during the Civil war. Mr. Justice Gray lives in No. 1601; No. 1600 is the home of Mrs. Tuckerman, the widow of a New York banker; No. 1617 was the residence of the late George W. Riggs, and is now occupied by his daughters; No. 1701 was the University Club; 1707 is the residence of Mrs. Stanley Matthews; Paymaster-General Watmough of the navy lives in No. 1711, and John A. Kasson in No. 1726. Number 1731 is a famous house, having been occupied by Mr. Frelinghuysen when he was Secretary of State; William C. Whitney, Cleveland's first Secretary of the Navy, and John Wanamaker, when he was Postmaster-General; it is now owned and occupied by S. S. Howland, a son-in-law of the late August Belmont. In No. 1739, at the corner of Eighteenth Street, resides Harriet Lane Johnson, who presided at the White House during the Buchanan administration. Gen. T. H. Rucker, U. S. A., a prominent officer in the Civil War, and father of the widow of General Sheridan, lives at No. 2005; Admiral Selfridge dwells at No. 2013; Gen. Robert Macfeely, U. S. A., at No. 2015; and Prof. Cleveland Abbé, the meteorologist, at No. 2018.

**Following K Street westward from Twelfth Street**, the first house on the southwest corner is the parsonage of the New York Avenue Presbyterian Church, occupied by the Rev. Mr. Radcliffe. In No. 1205 resides A. S. Soloman, the almoner of Baron Hirsch, the Jewish philanthropist. Number 1301 was once the residence of Roscoe Conkling; No. 1311 was built by Ben Holliday, who operated the pony express across the continent for many years before the construction of the Union Pacific Railway; No. 1313 was formerly the home of Robert G. Ingersoll; Secretary John Sherman lives at No. 1321; and No. 1325 was, during the war, the residence of Secretary Edwin M. Stanton; John G. Carlisle lived at No. 1426; Admiral Worden, the commander of the *Monitor* during her fight with the *Merrimac*, dwells at No. 1428, and Senator Gorman at No. 1432. The large house at the corner of Vermont Avenue and K Street is occupied by Grosvenor P. Lowrey, a patent lawyer, and the brownstone front adjoining was built by ex-Senator Palmer of Michigan. Representative Hitt of Illinois lives at No. 1507; Mrs. B. H. Warder at No. 1515; and the new yellow house near the corner of Sixteenth Street is the home of the widow of George W. Childs of Philadelphia. The house at the southeast corner of K and Sixteenth streets, another of Richardson's productions, is occupied by the widow of Nicholas

Anderson of Cincinnati. General R. A. Alger, Secretary of War, lives in No. 1601; Senator Wetmore, of Rhode Island, in No. 1609; the Rev. Doctor McKim, rector of Epiphany Church, at No. 1621; Senator Matthew Quay in No. 1620; Mr. Porter, Secretary to the President, in No. 1623; Jerome Bonaparte, a great-grandnephew of Napoleon, in No. 1627; ex-Senator Murphy of New York in No. 1701; and Titian J. Coffey, an ex-Secretary of the Navy, lived in No. 1713. "Little Lord Fauntleroy" was written in the house at No. 1730, which was then the residence of Doctor Swan M. and Mrs. Frances Hodgson-Burnett—the former a distinguished oculist, and the latter the well-known novelist. Dr. Burnett is still a resident of Washington, but Mrs. Burnett makes her home permanently in London.

**Sixteenth Street** which starts from Lafayette Square, opposite the White House, is sometimes known as Executive Avenue, and Congress has been importuned to legalize that name. St. John's Church is on the right, at the corner of H Street, and the residence of Mr. John Hay on the left. At the northwest corner of I Street Mr. Justice Gray of the Supreme Court resides, and back of him is The Gordon, a fashionable family hotel. No. 930 is the home of Maj. George M. Wheeler, U. S. A., who conducted the "surveys west of the 100th meridian" with which his name is identified. Senator Hale of Maine lives at No. 1001; Surgeon-General Sternberg, of the army, at No. 1019; Senator Proctor of Vermont at the northeast corner of L Street, and E. F. Andrews, the artist, at No. 1232. Passing Scott Circle, ex-Representative Huff of Pennsylvania resides at No. 1323; the Rev. Alex. Mackay-Smith, rector of St. John's Church at No. 1325; ex-Representative Bourke Cockran at No. 1333; W. G. Gurley, a Washington banker, at No. 1401; Mr. Justice Brown of the Supreme Court at No. 1720; Gen. Rufus Saxton, U. S. A., at No. 1821, and other equally famous people on both sides. The conspicuous brownstone "castle" on high ground at the end of Sixteenth Street, on the left, is the home of ex-Senator Henderson of Missouri.

**Massachusetts Avenue** is one of the finest streets in the city, and a great promenade. It stretches parallel with Pennsylvania Avenue from Hospital Square (p. 68), on the Anacostia River, northwestward through Lincoln Square (p. 68), Stanton Square (p. 67), Mount Vernon Square—a pretty little park where New York Avenue crosses Eighth and K streets, three blocks north of the Patent Office—Thomas Circle (p. 126), Scott Circle (p. 133), Dupont Circle (p. 136), and Decatur Circle, where it bends slightly and is extended



STATUE OF GENERAL WINFIELD S. SCOTT.

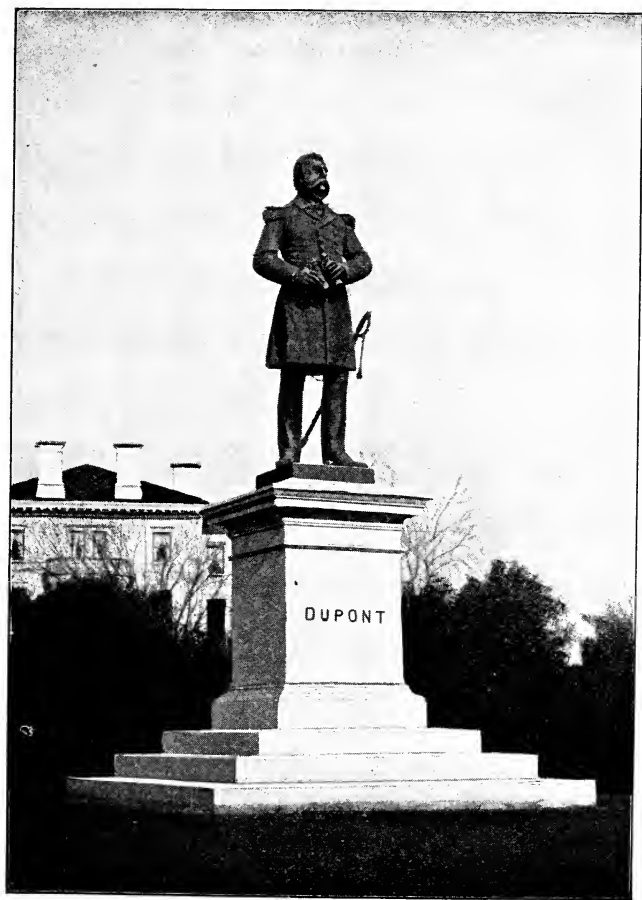


through the elegant suburb on the banks of Rock Creek, and so out to the hilly region north of Georgetown. An excellent view of this stately boulevard can be obtained at its junction with Twelfth Street, which is one of the highest points in Washington. Ascension Episcopal Church fills the northwest corner at this crossing. Robert Hinkley, the artist, lives in No. 1310; Mr. Justice Morris, of the District Supreme Court, in No. 1314; J. Stanley-Brown, private secretary of the late President Garfield, and "Molly" Garfield, his wife, in No. 1318. Mr. E. Francis Riggs resides at No. 1311, and the widow of Admiral Dahlgren in No. 1325; No. 1330 is the Legation of Chile, and the large square house at the junction of M Street and Vermont Avenue, facing Thomas Circle, is the home of ex-Justice Wiley, of the District Supreme Court. Mr. Justice Brewer lives at No. 1412, Senator Cullom at No. 1413, the widow of Mr. Justice Miller at No. 1415, S. H. Kauffman, proprietor of *The Evening Star*, at No. 1421, Senator Davis, of Minnesota, at No. 1428. The large red-brick house, No. 1435, is the German Embassy. The brownstone building surrounded by large grounds, on the south side of Massachusetts Avenue, between Fifteenth and Sixteenth streets, is the *Louise Home*. It was founded by the late W. W. Corcoran, and nearly all its inmates are widows of ex-Confederate officers belonging to the aristocracy of the South, who lost their fortunes during the war. Nearly opposite it was the home of the late Prof. Spencer F. Baird, long United States Fish Commissioner and Secretary of the Smithsonian Institution. The familiar name for *Scott Circle*, the locality around the statue of General Scott, at the junction of Massachusetts and Rhode Island avenues, Sixteenth and N streets, is "Calamity Circle," because every person who built a house there died shortly afterward, or was visited with some misfortune.

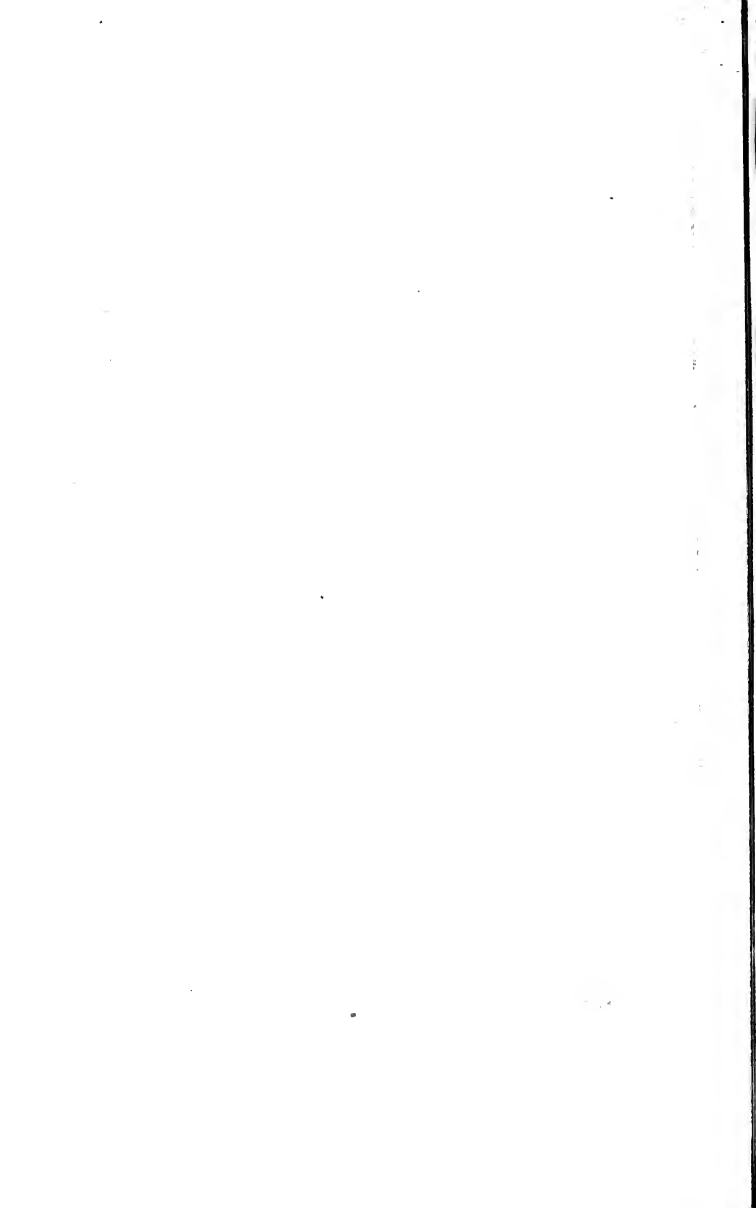
This equestrian statue of Gen. Winfield Scott, the victor in the Mexican War, was erected in 1874. "It was modeled by H. K. Brown, and cast in Philadelphia from cannon captured in Mexico. Its total height is fifteen feet, and its cost was \$20,000. The pedestal is of granite from Cape Ann quarries, and is composed of five huge blocks, said to be the largest ever quarried in the United States. The cost of the pedestal was about \$25,000. General Scott is represented in the uniform of his rank as Lieutenant-General."

The large house at the junction of N Street and Massachusetts Avenue is the residence of Supreme Justice Shiras. The mansion to the northward, between N Street and Rhode Island Avenue, was erected by Prof. Alex. Graham Bell, inventor of the telephone,

and after several years was sold to Levi P. Morton, who occupied it while he was Vice-President. The square brick house at the northeast corner of Sixteenth Street was built by Senator Cameron, of Pennsylvania, and sold to Mr. D. P. Morgan, a New York banker, whose widow and family still reside there. On the opposite side of Sixteenth Street the late William Windom lived while he was a Senator from Minnesota and Secretary of the Treasury; it is now owned and occupied by Charles A. Munn, formerly of Chicago. The house adjoining, which belongs to Stilson Hutchins, a well-known writer, is usually rented by one of the foreign legations. E. Kurtz Johnson, a banker, built and died in the house at the western corner of N Street. Continuing westward on Massachusetts Avenue, Mr. Spofford of the Library of Congress, lives at No. 1621; No. 1623 is the Nicaragua Legation, and No. 1627 is the residence of the widow of the late Senator Vance of North Carolina. Bishop Hurst, of the Methodist church, resides in No. 1701; the Attorney-General at No. 1707; the Secretary of the Treasury at No. 1715; Beriah Wilkins, of the *Washington Post*, in No. 1709; Senator Lodge of Massachusetts, in No. 1765. No. 1770 belongs to Mrs. Frances Hodgson-Burnett, the famous novelist. The castellated house opposite belongs to the widow of the late Belden Noble, and was occupied by the Spanish Legation. The little church on the triangle is the property of the estate of the late Senator Van Wyck of Nebraska; it has been occupied alternately by the Episcopalians and by the Swedenborgians, and Mr. Van Wyck used it as a dwelling for some time before his death. The large mansion of fire-brick on P Street, back of it, is occupied by William J. Boardman, of Cleveland, Ohio. Passing beyond Dupont Circle, No. 1915, adjoining the "Stewart Castle," is the residence of Paymaster Michler, of the navy, and on the corner opposite lived for many years the late Mrs. Craig Wadsworth, who was a leader of Washington society; No. 2013 is the residence of Charles M. Ffoulke, and the hall which adjoins it on the east was built to exhibit his collection of tapestries, which is one of the finest in the world. On the opposite side of the street, in the rear of the Blaine house (p. 136), Miss Grace Denio Litchfield, the novelist, resides. Number 2100 is the residence of B. H. Warner, a Washington banker, and the large mansion at No. 2122 was erected by the late Mrs. Patton, who inherited a fortune gained by her husband in the mines of Nevada; it is now occupied by her four daughters. No. 2111, on the opposite side of the street, was erected



STATUE OF ADMIRAL SAMUEL F. DUPONT IN DUPONT CIRCLE.  
(See page 124.)





by ex-Senator Edmunds, of Vermont, and was sold by him in 1895 to the widow of General Grant, who now resides there with her daughter, Mrs. Nellie Sartoris. The gray house to the westward is the residence of Mrs. Richard Townsend.

**Connecticut Avenue**, from H Street to the boundary, is the Sunday afternoon promenade. Starting northward upon our survey at Lafayette Square, where the gardens of the old Webster house fill the corner at the right, No. 814 was the residence, after the Civil War, of Admiral Wilkes (p. 124), and is still occupied by his family. Just beyond is *Farragut Square*, a small, prettily planted park, in the center of which is a statue to the hero of Mobile Bay and the Mississippi forts.

*This statue of Farragut* represents him as standing upon the deck of his flagship *Hartford*, from whose propeller the metal of which the statue is composed, was taken, and was cast in 1880, after models by Mrs. Lieutenant Hoxie, then Miss Vinnie Ream. It cost \$25,000, and was dedicated in April, 1881, many of Farragut's old shipmates taking part in the ceremonies. See illustration, p. 10.

The large gray house on the next corner (numbered 1705 K Street) was originally the residence of Alexander R. Shepherd, the rebuilder of Washington (p. 16). It was for many years the Russian Legation, and is now owned and occupied by Mrs. Bugher. The houses back of it are usually occupied by attaches of the different legations. The large brick building at the corner of L Street, on the right, is a Catholic school for girls; and the yellow house on the opposite corner of De Sales Street is the Grafton Hotel. Colonel John M. Wilson, Superintendent of Public Buildings and Grounds, resides at No. 1141; Senator Wolcott, of Colorado, at No. 1221, and Professor Thomas Wilson, anthropologist of the Smithsonian Institution, at No. 1218. The handsome stone church (p. 146), with the large square tower, is the Presbyterian Church of the Covenant. The Brazilian Legation occupies the corner of N Street, to the west. On the opposite corner, to the north, is the *British Embassy*. This is one of the few legations in Washington that are owned, and not rented, by their governments, the others being those of Austria, Brazil, Germany, Japan, and Korea. It occupies the site, curiously enough, of the first and only cricket club at the capital, which ceased to play many years ago. On the point between Connecticut Avenue and Eighteenth Street stands the residence of Commander William H. Emory, U. S. N., now occupied by ex-Representative Reyburn, of Philadelphia. The Austrian government has recently purchased,

and now occupies, No. 1307 as a Legation. Inspector-General Breckenridge, U. S. A., at No. 1314; Admiral Carter at No. 1316; the family of the late Gardiner G. Hubbard at No. 1328, and Prof. A. Graham Bell at No. 1321. These houses are upon *Dupont Circle*.

This pretty circular park occupies the interior of the space made by the intersection here of Connecticut, Massachusetts, and New Hampshire avenues, and P and Nineteenth streets. In its center stands the bronze statue of Admiral Samuel F. Dupont, a popular officer of the navy during the Civil War, which was designed by Launt Thomson, cost \$10,000, and was unveiled in 1884. Passing beyond Dupont Circle, the large red-brick house to the westward, on the point between P Street and Massachusetts Avenue, was erected by the late James G. Blaine when he was Secretary of State in Garfield's cabinet; it still belongs to his estate, but is occupied by Mrs. Westinghouse, of Pittsburg. The gray house, No. 8, is known as Castle Stewart. It was for many years the Chinese Legation, and there was given the famous ball, in 1886, when Washington was scandalized by scenes of social riot. It is now the residence of its owner, Senator Stewart, of Nevada. The big cream-colored house, with the lofty pillared portico, at No. 1400 New Hampshire Avenue, opposite, is the home of the wealthy merchant, L. Z. Leiter, formerly of Chicago, whose daughter married Lord Curzon, the viceroy of India. No. 1611 Connecticut Avenue is the home of Mrs. Colton, whose husband was formerly treasurer of the Central Pacific Railroad. Francis B. Colton lives in the English basement house, a little farther north. The large brownstone residence at the point between Connecticut Avenue and Twentieth Street is the winter home of ex Senator Philetus Sawyer of Wisconsin; the brick house, No. 1705 is the home of Lyman Tiffany; Admiral Crosby is at No. 1718, and William E. Curtis, the newspaper writer and author of many books of travel, lives at No. 1801, at the corner of S Street. The little chapel on the hill above is St. Margaret's (Episcopal).

"*Connecticut Avenue Extended*" is the name applied to this street where, beyond Rock Creek, it resumes its straight course. It leads directly to Chevy Chase (p. 167), and bids fair to become the highway of one of the best of the future suburban districts.

**On Rhode Island Avenue.** The widow of Chief Justice Waite lived at No. 1616, just west of Scott Circle; and the widow of General Sheridan at No. 1617, across the way; No. 1626 is the home of Albert Clifford Barney; and at No. 1640, Mr. Olney, formerly the Secretary



STATUE OF WASHINGTON IN WASHINGTON CIRCLE.



of State, resided. Mrs. Robert Anderson, the widow of the hero of Fort Sumter, lives at No. 1406. The small "circle," at Vermont Avenue and P Street, is named *Iowa*, and is ornamented by a statue of Gen. John A. Logan, surmounting a bronze pedestal.

**New Hampshire Avenue** is a long street nearly parallel with Vermont Avenue, reaching from the Potomac northeast to the boundary at the head of Fifteenth Street, and then extended through the distant suburb of Brightwood (p. 161). There is a pretty triangle where it crosses Virginia Avenue; and where it crosses Pennsylvania, K, and Twenty-third streets, is a park named *Washington Circle*. An equestrian bronze statue of Washington, modeled and cast by Clark Mills, was erected here long ago, at a cost of \$50,000. The artist is said to have intended to represent him as he appeared at the battle of Princeton.

Some distance above this, the triangle, at the junction of the avenue, N, and Twentieth streets, is covered by the residence of Dr. Guy Fairfax Whiting. Christian Heurich, who owns the brewery a block below, lives at No. 1307. Paymaster-General Stewart, United States Navy, resides at No. 1315; Mrs. Phœbe Hearst, widow of the late Senator from California, and famous for her charities, at No. 1400, and the widow of the late "Sunset" Cox at No. 1408. North of Dupont Circle, the Leiter mansion (p. 136) is conspicuous, and that of W. C. Whittemore, another retired Chicago merchant, is on the next corner at No. 1526. The large, white house opposite this is the home of Lieut. Richardson Clover, United States Navy. The Rev. P. Van Wyck, a retired chaplain of the navy, lives at No. 1601; Representative Dalzell of Pennsylvania, at No. 1605; and Thomas Nelson Page, the novelist, on the corner of R Street.

Some notable residences, away from the district surveyed above, should be mentioned. The officers attached to the Navy Yard, to the Washington Barracks (Fourth Artillery, U. S. A.), and to the Third Cavalry at Fort Myer, dwell at these stations in the more or less cozy quarters provided by the Government for them. Senator Morgan, of Alabama, lives in a brownstone house opposite the First Presbyterian Church, at No. 315 Four-and-a-half Street.

Mgr. Martinelli, the Apostle Legate of the Pope of Rome to the United States, resides at No. 201 I Street. This house was presented to General Grant, by the citizens of Washington, at the close of the war, and occupied by him until he was inaugurated as President. It was afterward the residence of Justice Bradley of the Supreme

Court. The adjoining house, No. 203, was presented to Gen. W. T. Sherman, who lived there for several years, and afterward on Fifteenth Street. Mrs. Jean Lander, once a famous actress, resides at No. 45 B Street, S. E., facing Capitol Park; and John G. Nicolay, private secretary to President Lincoln, and his co-biographer with Mr. Hay, is at No. 212, on the opposite side of the same street. Mr. Justice Field of the Supreme Court, Senator Harris of Tennessee, and ex-Governor Ordway of Dakota inhabit the block on Capitol Park, which was originally the old Capitol.



STATUE OF FARRAGUT.

## X.

# OFFICIAL ETIQUETTE AT THE CAPITAL.

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Washington society is distinguished from that of other cities mainly by its semi-official character, and in a manner that is not reproduced in any other capital the world over. The official etiquette which surrounds its social observances is simple, and, although new conditions have tended to make some part of the code complex to those who would wish to see its rules as clearly defined as constitutional amendments, the most important of its customs have become laws which are generally accepted. The ever-changing personality of the heads of the executive branches of the Government, and of the lawmakers themselves, together with that innate hatred for anything partaking too much of court ceremonial, precedence, etc., which is strong in the average American, were good enough reasons for the last generation in leaving these questions unsettled, and will, in all probability, even better answer the bustling spirit of the actors upon the social stage. To the stranger who wishes to meet persons of national prominence at official gatherings, and to catch, besides, a glimpse of that plant of slower and more substantial growth — residential society — the path can be made very easy and the way clear.

**Social Formalities at the White House.**—The President, as the head of the Nation, is entitled to first place whenever he mingles in social life. Whether the second place belongs to the Vice-President or to the Chief Justice of the Supreme Court has not been defined any clearer than whether the Speaker of the House is entitled to precedence over members of the Cabinet. In the popular mind, the second place is accorded the Vice-President by virtue of his right of succession to the highest office in the gift of the people, by the death, resignation, or disability of the President. Since the passage of the Presidential Succession bill (January 19, 1886), the Cabinet is given precedence over the Speaker by the same process of reasoning.

*The official social season* extends from New Year to Ash Wednesday, the first day of Lent. All the formal hospitalities at the Executive Mansion occur within this period. On New Year's the President holds a reception which begins at 11 o'clock and closes at 2 p. m. The Vice-President and the Cabinet are first received, and then the Diplomatic Corps. After that body, the Supreme Court, Senators and Members of Congress, officers of the army and navy, department chiefs, etc. The last hour is given to the public.

During the season, three *card receptions* are held — the first in honor of the Diplomatic Corps; the second in honor of the judiciary and the Congress; while the third is one at which officers of the army, navy, and Marine Corps are the guests of honor. A fourth reception is for the public. Advance notice is given in the daily papers of each reception. Invitations for the whole series are sent out about the first of January to the Diplomatic Corps, to all high officials in the executive and legislative departments, to officers of the army, navy, and Marine Corps, and to acquaintances of the President and his family among residents of Washington and other cities. Diplomats wear either court or military uniforms, and officers of the three branches of the service also appear in uniform. No cards of invitation are presented by guests when entering the Executive Mansion, so that practically all these receptions are public events.

The President is assisted on these occasions by his wife, the wife of the Vice-President, and the Cabinet ladies. The State Dining-room, at the west end of the house, is used as a cloak room. Having laid aside their wraps, several hundred persons are usually assembled in the main corridor when the President and wife and the receiving party descend to the Blue Room (p. 81), where these receptions are held. Guests approach the Blue Room through the Red Room. Each person announces his or her name to the usher, who stands at the threshold of the Blue Room. He repeats it to the army officer who stands next to the President and who presents each person to him. The President always shakes hands. Another army officer standing in front of the President's wife repeats each name to her. She and the ladies assisting, shake hands with each person who offers their hand to them. A knowledge of this fact on the part of strangers will avoid mutual embarrassment. Some ladies in the ultrafashionable set make deep curtsies to each person instead of shaking hands, when going down the line at these receptions, but the custom has not grown in favor. If not invited to join those back



of the line, guests pass through the Green to the East Room. In this stately apartment the gathering assumes its most brilliant aspect.

In the case of a public reception, persons approach the White House by the west gate and a line is formed, which frequently extends as far west as Seventeenth Street, those coming last taking their places at the end. After the threshold of the White House is crossed, the line is a single file through the vestibule, the corridor, and the Red Room to the Blue Room. As in the case of a guest at a card reception, each person announces his or her name to the usher, by whom it is repeated to the army officer who makes the presentations to the President. These rules are also observed when the wife of the President holds a public reception.

*The state dinners* alternate with the levees. The first dinner is given in honor of the Cabinet, the second in honor of the Diplomatic Corps, and the third in honor of the judiciary. The President and his wife receive their guests in the East Room (p. 80), an army officer making the presentations. When the butler announces dinner, the President gives his arm to the lady whose husband's official position entitles her to precedence and leads the way to the State Dining-room. If a dinner of more than forty covers is given, the table is laid in the corridor.

An invitation to dine with the President may not be declined, excepting where serious reasons can be stated in the note of regret. A prior engagement is not considered a sufficient reason, and, in fact, nothing less than personal ill-health, or serious illness, or a death in one's family would excuse one from obedience to a summons to the table of the President.

In conversation, the Chief Executive is addressed as "Mr. President." In writing as "The President of the United States."

*The wife of the President* enjoys the same privileges as her husband. She receives first calls from all and returns no visits. She receives the public on Saturday afternoons, from 3 to 5 o'clock, once or twice each season. She announces the hours at which she will receive visitors at other times.

(Mrs. Cleveland, in addition to the public reception ordained by long custom, also provided an afternoon card reception to ladies each winter. She received her guests in the East Room, refreshments were served in the State dining-room, and she was assisted by a number of young ladies, stationed in groups in each of the rooms to meet and converse with guests. Persons desiring an interview with her at other times expressed their wish by letter. In return they received an engraved form giving the date and hour. These receptions were

held in the Blue Room (p. 82), from 3 to 4 o'clock usually three days each week, and were entirely informal. Guests are introduced by an usher and remain but a short time. Whether Mrs. McKinley will follow this gracious precedent, and so crystallize it into a custom likely to be adopted by the wives of future Presidents, is not yet announced.

As the President and wife may or may not make calls, so it is entirely at their option whether or not they accept invitations. For the last ten years the Cabinet circle has been the limit, but previous to that the Presidents accepted hospitalities generally. Under no circumstances, however, will either the President or his wife cross the threshold of any foreign embassy or legation, although members of their families are privileged to do so.

*The hours* for the reception of visitors at the Executive Mansion change with each administration. The house-rules (p. 74) are always posted conspicuously at the entrance. By a custom started by President Cleveland, during his first term and continued by President Harrison, visitors who wish to pay their respects are received on Mondays, Wednesdays, and Fridays at 1 o'clock in the East Room. Those having business with the President arrange for interviews with his private secretary.

**Social Formalities at Official Houses.**—*The Vice-President* and wife make only first calls on the President and wife. They enjoy the same immunity from returning calls. The same courtesy which recognizes the members of the Cabinet as in the official family of the President, includes the Senatorial circle in the official family of the Vice-President. The Vice-President and wife, therefore, return Senatorial calls. They receive on New Year's at their own residence, first official callers and then the public. Throughout the season, the wife of the Vice-President receives callers on Wednesday afternoons from 3 to 5. In conversation, the Vice-President is addressed as "Mr. Vice-President."

The wife of the Speaker of the House of Representatives receives on Wednesday, at the same hours as the Cabinet ladies. The Speaker is addressed as "Mr. Speaker."

The relative precedence of *Cabinet officers* has been established by the wording of the Presidential Succession bill. It is as follows: The Secretary of State, the Secretary of the Treasury, the Secretary of War, the Attorney-General, the Postmaster-General, the Secretary of the Navy, the Secretary of the Interior, and the Secretary of Agriculture. The official designation, preceded by the phrase "The Honorable ——" is the correct form in writing to any one of them. In conversation, a Cabinet officer is addressed as "Mr. Secretary."

*The Cabinet ladies* receive the public on Wednesday afternoons, during the season, from 3 to 5. The name of each guest is announced by the butler as the hostess is approached. Each hostess is usually assisted, in these formal hospitalities, by a number of ladies — young girls predominating. They are expected to address visitors and to make their stay pleasant. Callers, except under exceptional circumstances, do not extend their stay over ten or fifteen minutes, and it is not necessary that any good-byes should be exchanged with the hostess when leaving. As these receptions are frequently attended by from four to eight hundred people, who for the most part are strangers, the reason for the slight disregard of the usual polite form is obvious. No refreshments are now offered, which is also a change from the custom which prevailed several years ago. Visitors leave cards.

Callers wear ordinary visiting dress. The hostess and assistants wear high-necked gowns, however elaborate their material and make. This fact is mentioned because a few years ago the reverse was the case, and low-necked evening dresses were generally worn by the receiving party at afternoon receptions. At that period also, men frequently appeared on such occasions in full-dress evening suits, swallow-tail coats, etc. In fact, full dress on both men and women was not unusual at the President's New Year reception, a dozen years ago, under the impression then current that street clothes were not in keeping with a function second to none in point of ceremony from our standpoint, and which was attended by the Diplomatic Corps in court dress or in dazzling military or naval uniforms. Customs in these matters have changed so entirely that a violation of the accepted fashion makes of the offender a subject for ridicule. The proper costume for a woman to wear to the President's New Year reception is her best visiting-dress with bonnet or hat, the same that she would wear at an afternoon reception. A man will dress for the President's New Year reception as he will for any other ceremonious daylight event. Neither low-necked gowns nor dress suits are permissible until after six o'clock.

The same proprieties of modern custom in dress should be observed when attending *evening receptions* at the White House or elsewhere. Evening dress is imperative, which, in the case of women, may mean as elaborate or as simple a toilet as the wearer may select, but it implies an uncovered head. Bonnets or hats must not be worn.

By a rule adopted during the first Cleveland administration, the Cabinet ladies do not return calls generally, but do send their cards

once or twice each season as an acknowledgment. The Cabinet ladies make the first call upon the ladies of the Supreme Court circle, the families of Senators, and the families of foreign ambassadors.

*Certain days* of the week are set apart by custom for making calls upon particular groups, and no mistake should be made in this respect. The ladies of the Supreme Court families receive callers on Monday afternoons, Congressional families on Tuesdays, the Cabinet families on Wednesdays, and the Senatorial families on Thursdays, with the exception of those residing on Capitol Hill, who observe the day of that section, which is Monday. By virtue of another old custom, Tuesday is K Street day; Thursday calling day for upper H and I streets; Friday for residents of upper F and G streets, and Saturday for Connecticut Avenue and vicinity. Calling hours are from 3 to 6.

The discussion which has been going on for years, and is now as far from settlement as ever, as to whether Supreme Court Justices and families pay the first call to Senators and families, or vice-versa, is only of interest to the stranger as a phase of Washington life, showing the grave importance given to these points by some official households and of the absolute indifference with which they are viewed by others.

**The Diplomatic Corps** consists of six ambassadors, representing Great Britain, France, Italy, Germany, Russia, and Mexico, and twenty-five ministers plenipotentiary, of which a circumstantial list will be found at the end of this book. They are ranked in the order of their seniority. Each embassy and legation has a corps of secretaries and attaches. The British Ambassador, Sir Julian Pauncefote, is the dean of the corps, having been the first ambassador appointed. The diplomat who has had the longest service here, and who, were he an ambassador, would be the dean of the corps, is Mr. De Weckerlin, the Netherlands Minister. Official etiquette as regards the corps has changed since the coming of ambassadors. Ambassadors are given precedence by ministers. By virtue of long-established custom, to quote Thomas Jefferson, "foreign ministers, from the necessity of making themselves known, pay the first visit to the ministers of the nation, which is returned." Ambassadors claim that they only call on the President because that is the habit of European countries. It is generally understood that all persons, official or otherwise, pay the first call to the embassies. The ladies of the Diplomatic Corps have no special day on which to receive callers, each household making its own rules in this respect.

## XI.

# CHURCHES, ART GALLERIES, THEATERS, CLUBS, ETC.

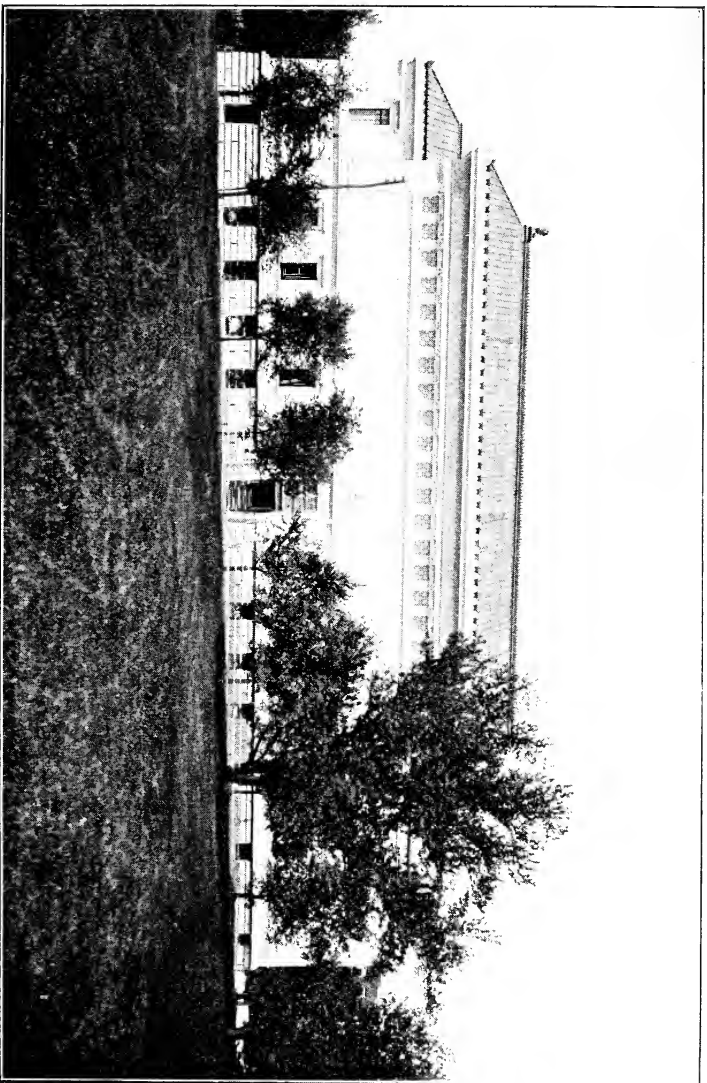
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Washington has a great number of **Churches** of every denomination and in all parts of the city. Only a few of the most conspicuous of these need be mentioned. The oldest are Rock Creek Church (p. 163), near the Soldiers' Home; Christ Church (p. 68), near the Navy Yard, and St. John's (p. 122), on Lafayette Square. All these are Episcopal, and have been elsewhere described. Other prominent Episcopal churches are: Epiphany (G Street, near Fourteenth), which, like several other church societies in the city, has a suburban chapel; the Church of the Ascension, at Massachusetts Avenue and Twelfth Street; old St. John's is prominent in Georgetown; and St. James', at Massachusetts Avenue and Eighth Street, N. E., on Capitol Hill, is very highly ritualistic. The Roman Catholics have many fine churches and a large influence in Washington, fostered by their universities. Their oldest church is St. Aloysius, at North Capitol and S streets; and St. Matthew's, at Fifteenth and H streets, is probably the most fashionable. Congregationalism is represented most prominently by the First Church, at G and Tenth streets, which has always been a leader in religious philanthropy, especially toward the Freedmen. The Presbyterian churches are among the oldest and largest. The leading one, perhaps, is the First, which remains in Four-and-a-half Street, and is still under the care of the venerable Dr. Byron Sunderland. This is the church attended by President Cleveland. An offshoot from it was the New York Avenue Church, whose big house is so conspicuous in the angle between that avenue and H Street at Twelfth. Doctor Bartlett, Doctor Paxton, and its present pastor, Doctor Radcliffe, have all been celebrated preachers there.

Out of this has sprung the Gurley Memorial, near Seventh Street and the Boundary; and the Church of the Covenant, whose great square tower is a conspicuous ornament on Connecticut Avenue. Well-known Methodist churches are the Metropolitan, down in Four-and-a-half Street; the Foundry Church, at G and Fourteenth streets, which President Hayes attended; and the Hamline, at Ninth and P streets. A leading Baptist church is Calvary, at Eighth and H streets. The Swedenborgians have a conspicuous white stone building at Cochran and Sixteenth streets; and the Unitarians, the well-known Church of All Souls, at Fourteenth and L streets. The Universalist meeting house is at L and Thirteenth streets. The "Christian" society, of which President Garfield was a member, worships in its Memorial Church on Vermont Avenue, between N and O streets. The Lutheran Memorial Church, on Thomas Circle, is foremost in that denomination, and the service is English. There are two Hebrew synagogues. Colored churches are numerous, chiefly of the Methodist and Baptist persuasions; in the former the strongest is Asbury, at Eleventh and K streets, and in the latter, the Abyssinian, Vermont Avenue and R Street, takes the lead.

**The Art Galleries**, properly speaking, are two in number; but those interested in statuary, pictures, and ceramics will find a great quantity of all these displayed at the Capitol, in various department buildings, on the walls of the new Library of Congress (p. 49), and at the National Museum. First on the list, of course, is

**The Corcoran Art Gallery.** This has no connection with the Government, although its trustees are given a place in the Congressional Directory. It is wholly the result of the philanthropy of a wealthy citizen, William Wilson Corcoran, who died in 1893. "He early decided," it has been well said, "that at least one-half of his money accumulations should be held for the welfare of men, and he kept his self-imposed obligation so liberally that his charities, private and public, exceed the amount of \$5,000,000, and that 'he left no aspect of human life untouched by his beneficence.'" The Corcoran Gallery was opened in 1869, in the noble building opposite the War Department. This has now been superseded by the splendid new gallery, on Seventeenth Street, at New York Avenue, facing the Executive grounds. The Corcoran donations, including the old lot and building, have been \$1,600,000; and about \$350,000 have been paid by the trustees for paintings, besides what has been given. A large number of casts of classic statues, famous bas-reliefs, and



CORCORAN GALLERY OF ARTS — Seventeenth and E Streets and New York Avenue.





smaller carvings in this gallery, are not only beautiful in themselves, but of great value to students.

*The new building* has a length of 265 feet in Seventeenth Street, 140 feet in New York Avenue, and 120 feet in E Street. In architecture it is Neo-Greek, after the plans of Ernest Flagg of New York, and the external walls, above the granite basement, are of Georgia marble, white, pure, and brilliant. There are no windows on the second, or gallery, floor of the façade, all the light for the exhibition of the pictures coming from the skylight in the roof. The only ornaments of this front are about the doorway, which is elaborately carved, and under the eaves of the roof, where the names of the world's famous artists are inscribed in severely simple letters. Entering the front door, the visitor is confronted by a grand staircase, on the farther side of the great statuary hall, 170 feet long, which occupies the ground floor. This is so lighted by openings through the gallery floor that, for the exhibition of casts in delicate lights, it can not be surpassed in any other gallery of the world. The second, or gallery floor, where the principal pictures will be hung, under the great glass roof, is supported by Doric columns of Indiana limestone, above which are Ionic columns supporting the roof. On this floor are also four gallery rooms, sixty-one feet by twenty-eight, and numerous small rooms for the exhibition of water-colors and objects of art. On the New York Avenue side is a semicircular lecture hall, with a platform and rising floor to the side walls, which, with a good skylight, make this room an excellent one for private exhibitions. Attached to the gallery is an art school, which will have two well-lighted rooms fronting to the north, with accommodations for a large number of pupils. It is the intention to give here annual art exhibitions of the work of local and other American artists and students.

Among the older and more prominent paintings in the Corcoran collection are the following: "The Tornado" by Thomas Cole, "The Watering-Place" by Adolphe Schreyer, "Nedjma-Odalisque" by Gaston Casimir Saint Pierre, "Edge of the Forest" by Asher Brown Durand, "The Vestal Tuccia" by Hector Le Roux, "Mercy's Dream" by Daniel Huntington, "Niagara Falls" by Frederick Edwin Church, "Cæsar Dead" by Jean Leon Gérôme, "On the Coast of New Jersey" by William T. Richards, "The Helping Hand" by Emile Renouf, "The Death of Moses" by Alexander Cabanel, "Charlotte Corday in Prison" by Charles Louis Muller, "The Passing Regiment" by Edward Détaillé, "Wood Gatherers" by Jean Baptiste Camille Corot, "The Forester's Home" by Ludwig

Knaus, "Virgin and Child" by Murillo, "Christ Bound" by Van Dyck, "Landscape" by George Inness, "The Schism" by Jean George Vibert, "The Pond of the Great Oak" by Jules Dupré, "A Hamlet of the Seine near Vernon" by Charles François Daubigny, "Landscape, with Cattle," by Emile Van Marcke, "Joan of Arc in Infancy" by Jean Jacques Henner, "The Banks of the Adige" by Martin Rico, "Twilight" by Thomas Alexander Harrison, "The Wedding Festival" by Eugene Louis Gabriel Isabey, "The Approaching Storm" by Narcisse Virgile Diaz de la Pena, "Moonlight in Holland" by Jean Charles Cazin, "Approaching Night" by Max Wey, "Sunset in the Woods" by George Inness, "El Bravo Toro" by Aimé Nicholas Morot. Some noteworthy late additions are: "The Landscape of Historical Bladensburg" (in 1887); the "First Railway in New York" by E. L. Henry; and Charles Guthrie (Paris, 1894) great canvas of the "Bering Sea Arbitration Court," which is accompanied by an explanation and key to the portraits.

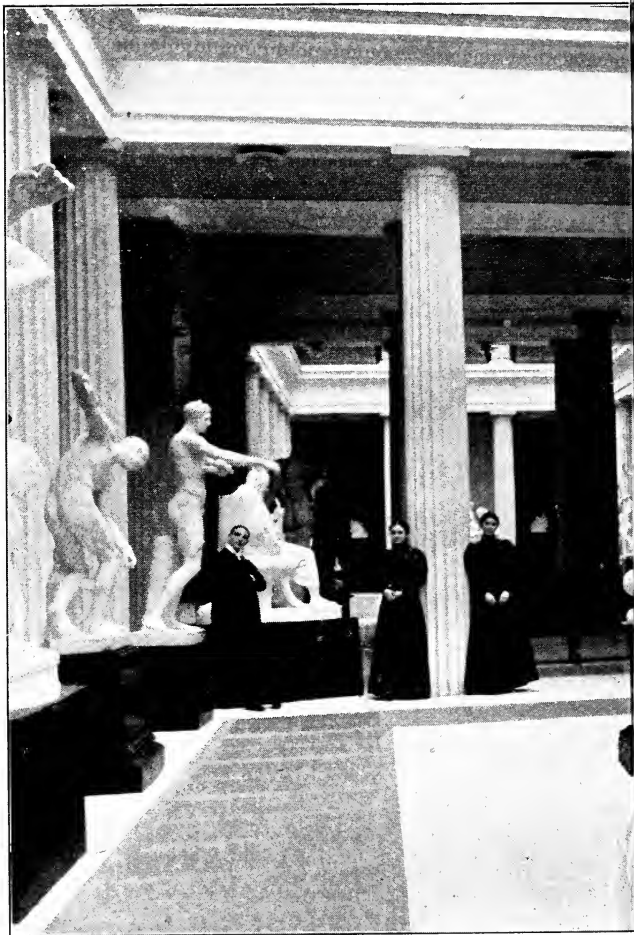
*The Tayloe Collection* is a bequest from the family of Benjamin Ogle Tayloe, whose richly-furnished home is still standing on Lafayette Square (p. 123). It consists of some 200 or more objects of art, ornament and curious interest, including marbles by Powers, Thorwaldsen, Greenough, and Canova; portraits by Gilbert Stuart, Huntington, and foreign artists, and many other paintings; a large number of bronze objects and pieces of furniture, including Washington's card-table and other pieces that belonged to eminent men, and a large series of porcelain, glass, ivory, and other objects, which are both historically and artistically interesting. A special catalogue for this collection is sold at 5 cents.

The gallery is open on week days from 9.30 a. m. till 4.00 p. m. On Mondays, Wednesdays, and Fridays an admission fee of 25 cents is charged; on other days admission is free; also on Friday evenings, in winter, from 7.30 till 10.00, admission free. From July 15th to September 15th, the gallery is closed. A catalogue is sold at 25 cents.

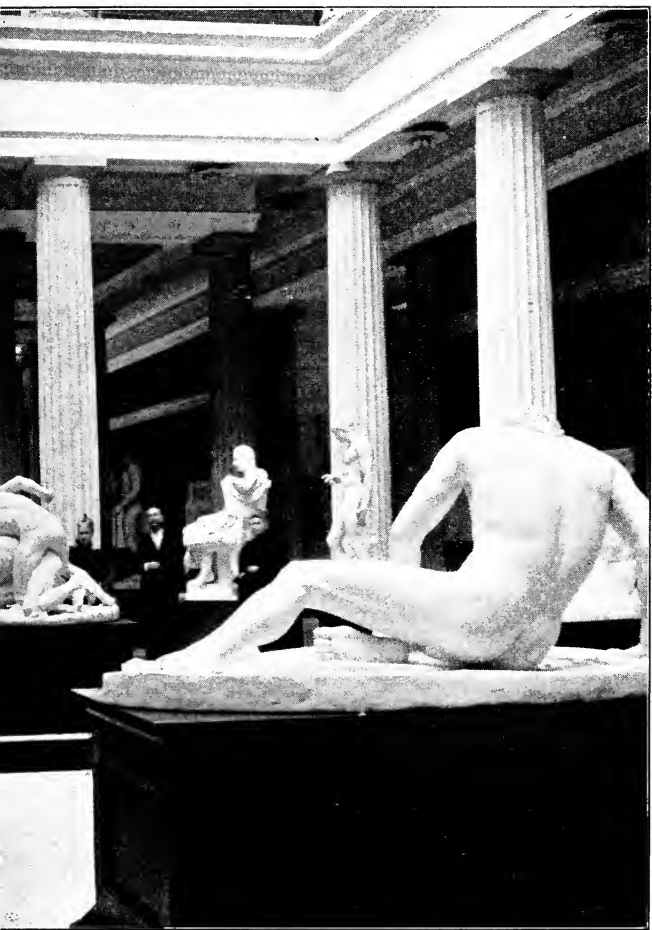
**The Waggaman Gallery** ought surely to be examined by all cultivated travelers. It is at No. 3300 O Street, Georgetown, and is easily reached by either the F Street or Pennsylvania Avenue street-cars. This gallery is the private acquisition of Mr. E. Waggaman, and contains a large number of fine paintings, the specialty being Dutch water-colors, where the Hollandish style and choice of subjects are well exhibited. The most striking and valuable part of the collection, however, is undoubtedly that representing Japanese work in pottery, stone, and metal. The series of tea jars, antique porcelain and modern wares, showing rare glazes and the most highly-prized colors, is extensive and well chosen; and a wonderful array of bronzes and artistic work in other metals in the form of swords, sword-guards, bells, utensils of various forms and capacities, and decorative compositions, excites the enthusiasm of connoisseurs in this

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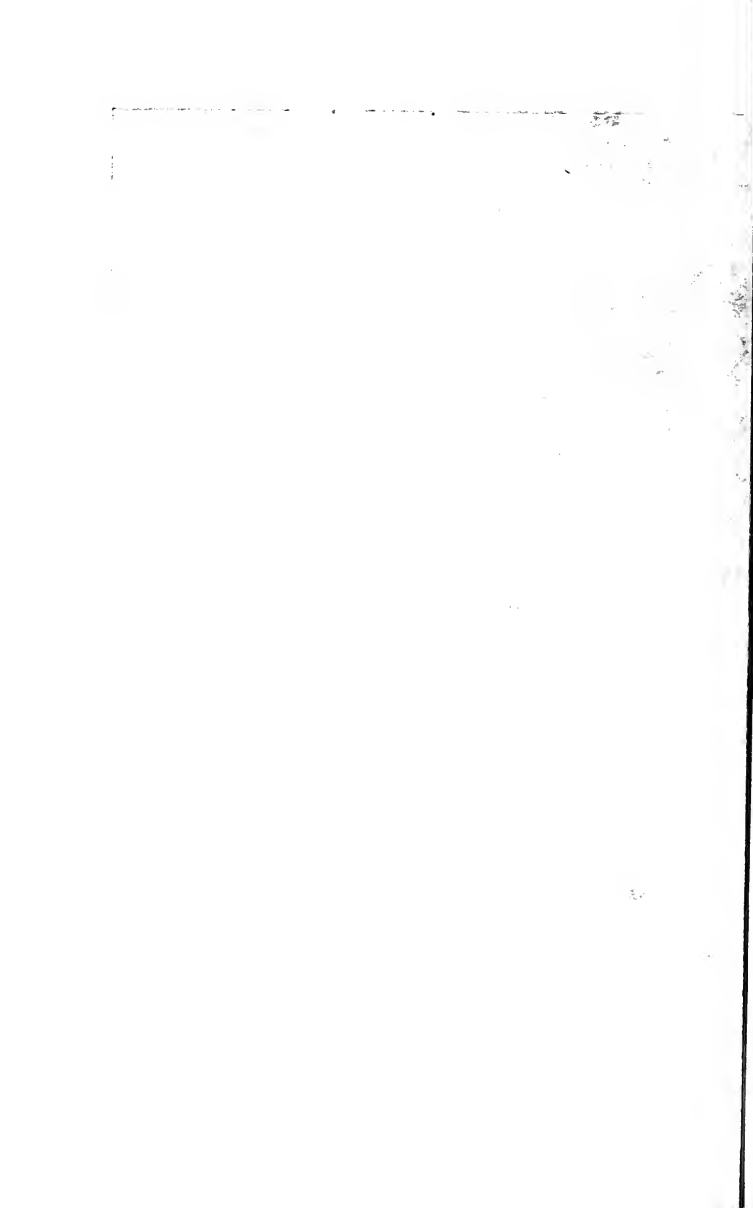
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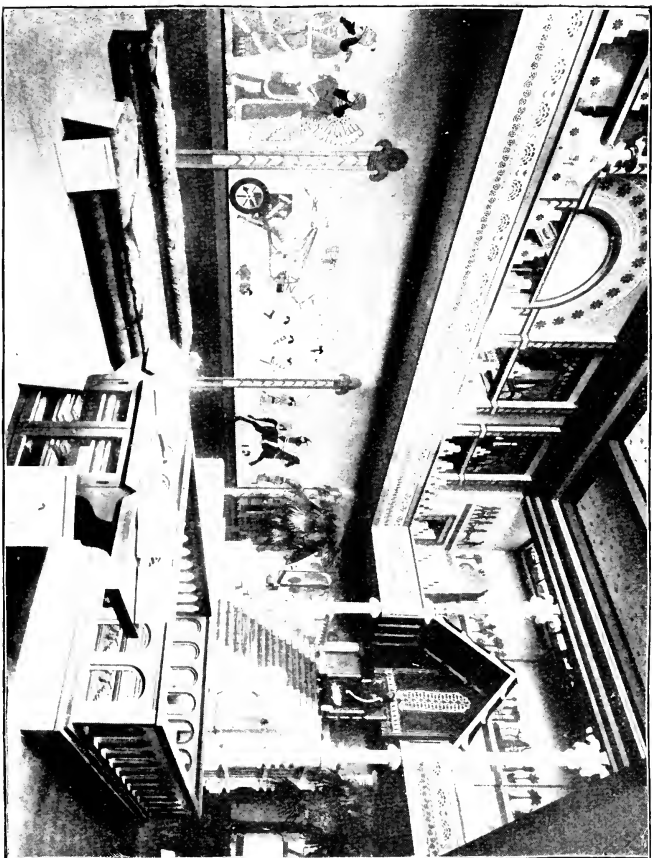


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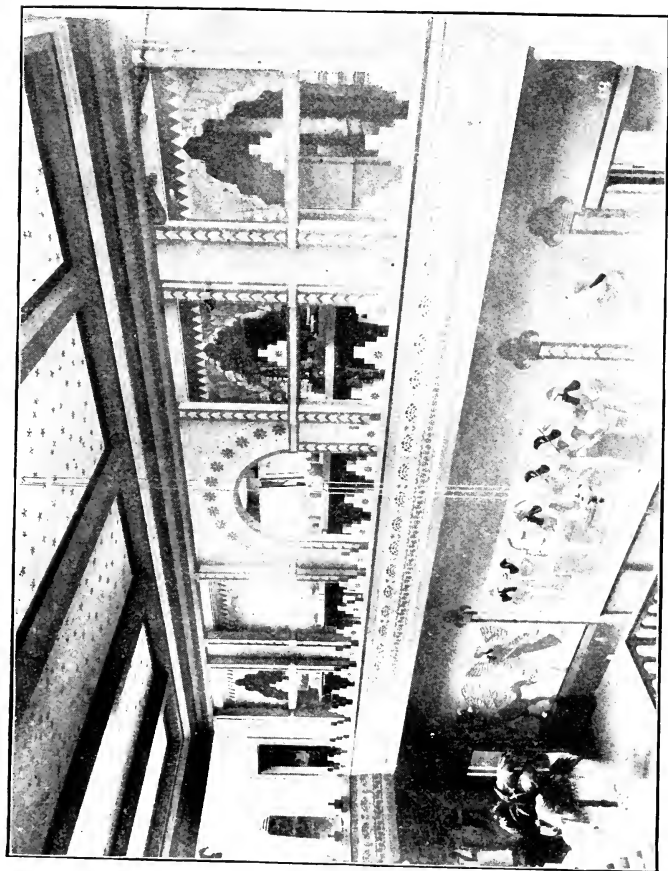


CORAN GALLERY OF ARTS.





ASSYRIAN THRONE ROOM, HALLS OF THE ANCIENTS.



WALL OF ASSYRIAN THRONE ROOM, HALLS OF THE ANCIENTS.



department. The gems of this superb cabinet, however, are the articles of jade, in which this collection has few superiors; among which the translucent plaques of carved jade, if not unique in the United States, are certainly unsurpassed. A large number of ivory carvings, teakwood stands of exquisite design, and other curiosities of oriental art and workmanship, make this gallery notable.

Visitors are admitted upon Thursdays, during January, February, March, and April, between 11 and 4 o'clock of each week, by paying 50 cents for each admission toward a charitable fund.

The magnificent *Walters' Galleries* in Baltimore (No. 5 Mount Vernon Place) are so easily and frequently visited from Washington, and are of such importance, that they ought to be mentioned here. They are the private collection of the late William T. Walters, kindly opened to the public during certain winter months, by his son, Henry Walters; and they excel not only anything in America, but in special lines, as oriental porcelains, bronzes, etc., and certain classes of pictures, surpass anything else anywhere. The collection of modern paintings is unequalled for quality in the whole world. These art-treasures are visible each Wednesday, from February to May; and tickets may be had in Washington of Harris & Shaler, 1113 Pennsylvania Avenue.

**The Theaters** in Washington attract the finest traveling companies, including occasional grand opera. The newest and most ornate house is the Lafayette Square Opera House, occupying an historic site (p. 123) on Lafayette Square. Another large theater is the Grand (formerly Allen's) Opera House, on Fifteenth Street, at the corner of E Street, one block south of Pennsylvania Avenue. The new National Theater, on Pennsylvania Avenue, between Thirteenth and Fourteenth streets, is of great capacity and comfort, and holds the popularity it gained long ago. The Academy of Music is another well-known house, at Ninth and D streets. The Columbia is the newest addition to the commendable theaters. It is at 1112 F Street, occupying what formerly was Metzerott Hall. Kernan's Lyceum, at 1014 Pennsylvania Avenue, and Butler's Bijou give variety shows.

Willard's Hall and certain churches are the principal places for lectures, and the like, but scientific lectures are usually heard in the hall at the National Museum or in the lecture room of the Cosmos Club.

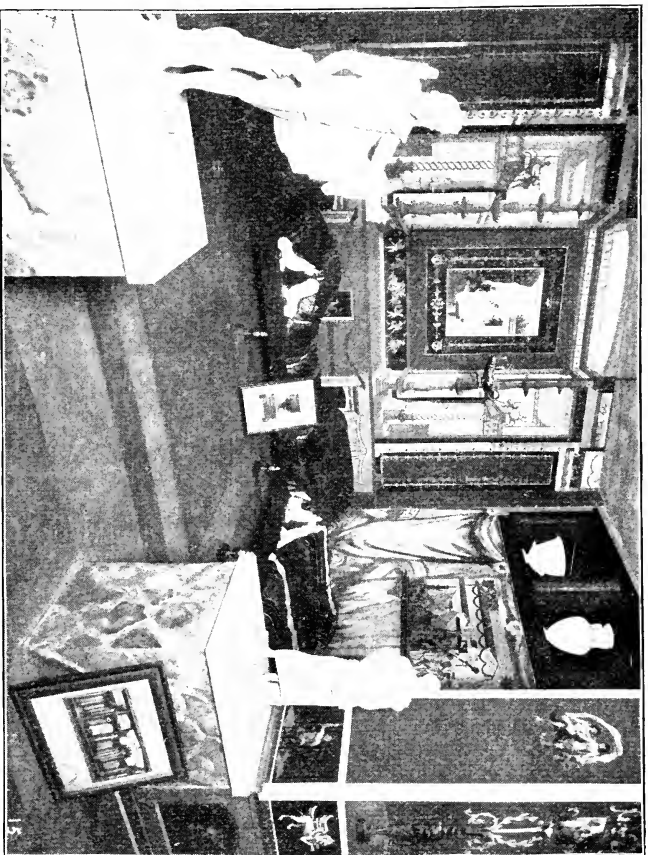
*Convention Hall* is an immense arched apartment over a market where New York Avenue crosses L and Fifth streets, and is intended for the use of the great conventions that more and more seek to meet in this city. In winter it is a skating rink.

**The Clubs** of the capital are not among its "sights," but should

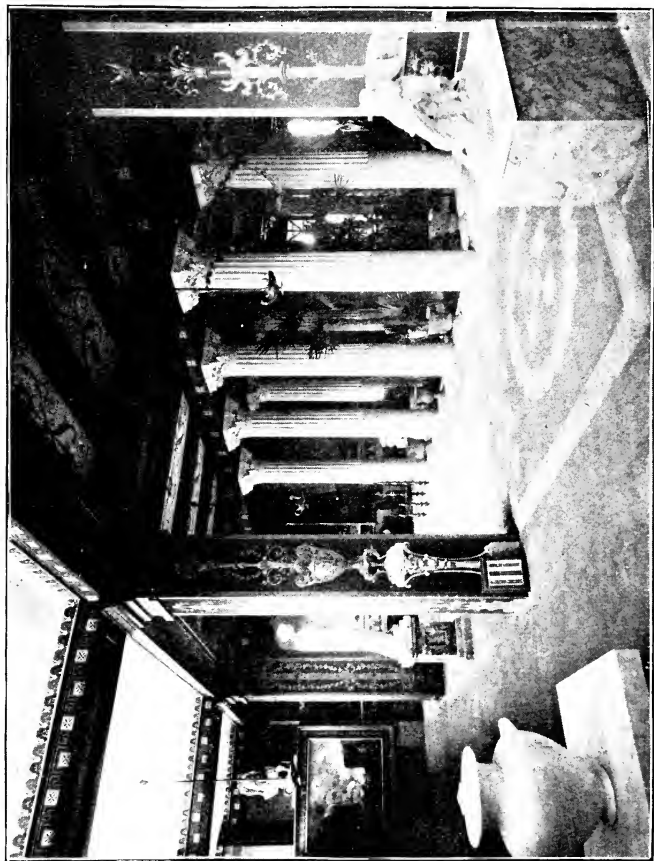
receive a few words. Most prominent among them is the *Metropolitan*, which has already been characterized (p. 129). Next in social importance, probably, is the *Army and Navy*, which has a handsome six-story building opposite the southeastern corner of Farragut Square. Its triangular lot has enabled the architect to make a series of very charming principal rooms, in the northwestern front, where the sunshine streams in nearly all day. These and the many connecting apartments are luxuriously furnished and adorned with pictures, including original portraits of a dozen or more of the principal commanders of the army and navy, from Paul Jones to W. T. Sherman. Only those identified with some military organization are eligible to membership, but the club is very liberal in extending a welcome to visiting militiamen, foreign military men, and others suitably introduced. One feature of this club is the informal professional lecture given to the members once a month by some expert.

The *Cosmos*, the *Columbia Athletic Club*, the *Country Club*, near corner of Seventeenth and I streets. The *Cosmos* has been referred to elsewhere (p. 127); and the *Columbia Athletic Club* is a large association of young men, partly social and partly athletic, which has a fine new house and gymnasium on F Street, and a field in the gardens of the old Van Ness mansion (p. 107). The *Country Club*, near Tennallytown, and the *Chevy Chase Club* have already been mentioned. Allied to them, within the city, are several clubs of bicycle riders, tennis and ball players, and boatmen, Washington being a place famous for oarsmen. The two women's clubs must not be forgotten: One is the fashionable *Washington Club*, on H Street, opposite the French Embassy, and the other the *Working Women's Club*, a purely social organization, at No. 606 Eleventh Street, composed of women who earn their living—physicians, journalists, stenographers, etc. Both these clubs give teas, musicals, and other feminine entertainments. The *Alibi* is a coterie of well-fed gentlemen who give charming feasts, largely of their own cooking, and cultivate a refined Bohemianism; while the *Gridiron* is a dining club of newspaper men, who have a jolly dinner among themselves once a month, and an annual spread to which all the great men available are invited, and where most of them are good-naturedly guyed.

The *Young Men's Christian Association* flourishes here, and in 1898 took possession of the fine house and gymnasium built by the Columbia Athletic Club on G Street, N. E., to which are attached grounds for athletic exercises on the old Van Ness estate (p. 107).



THE EXEDRA IN ROMAN HOUSE, HALLS OF THE ANCIENTS.



THE PERISTYLIUM IN ROMAN HOUSE; HALLS OF THE ANCIENTS.

*The Halls of the Ancients* is the title given to a permanent exhibition of ancient architecture and art at Nos. 1312 to 1318 New York Avenue. Open 9.00 A. M. to 10.00 P. M.; admission, 50 cents. The projector is Mr. F. W. Smith of Boston, who has in view "the promotion of National Galleries of History and Art." Leasing a large plot of ground, he has reared upon it a building for the concrete exhibition of the social life and art of ancient peoples.

"The trouble with most museums," Mr. Smith asserts, "is that they deal with dead things exclusively when they deal with antiquities at all. A room full of mummies is, doubtless, interesting in its way, but I do not believe the student of ancient history gets so good a background for his studies from such an exhibition as from one in which he is actually introduced into the midst of the domestic, social, and religious life of the people of whom he has read—their surroundings, in other words, before they became mummies. We gather in museums an endless variety of fragmentary relics, and we call that a contribution to popular education. But how much more can we do toward educating the people if we can show them, through their eyes, just what use was made of each of these relics while it was still in touch with the life of its period, the part it played in the daily activities of its owner, and the influence it presumptively had on its career."

The ancient nationalities illustrated are Egyptian, Assyrian, Græco-Roman, and Saracenic peoples.

*The Egyptian Portal* is a reproduction of a section of the Hypostyle Hall of Karnak in exact size of the original; columns 70 feet high and 12 feet in diameter. It is the entrance to the Hall of Columns, more grand in dimensions and beautiful in color than that (the Saalenhof) built by Lepsius in the museum at Berlin, and contains twelve decorated columns in three styles—the Lotus Bud, the Palm, and Hathor capitals—with wall decorations and the throne pavilion reproduced by Lepsius.

*The Upper Egyptian Hall* contains the beautiful interior of an Egyptian house and court designed by Racinet. The larger section, 33 feet by 42 feet, is for illustration of the arts and crafts of the Egyptians. A dado 72 feet in length displays a facsimile in color of the Papyrus of Ani, or Book of the Dead, from the British Museum. On the staircase wall is a copy, 10 feet by 7 feet, of Richter's "Building of the Pyramids," and, adjacent, one of like size of Long's "Egyptian Feast;" also a cast of the Rosetta Stone.

*The Assyrian Throne Room* is gorgeous in blue and gold. A section is walled with casts from the Nineveh and Nimroud slabs in

the British Museum, and paintings of others. The portal is between the four colossal human-headed bulls found in the Palace of Sen-nacherib. The Throne of Xerxes from Persepolis is set up here.

*The Roman House* upon the ground floor, with entrance from the Hall of Columns, covers 10,000 square feet. Its decorations, which cover more than 15,000 square feet of surface, are copied in part from the beautiful House of Vettius. This exceeds in size and completeness Mr. Smith's well-known House of Panza in Saratoga.

*The Taberna* (shop) occupies the lower floor of the Roman House, and contains superb illustrations of Greek vases, full size. Replica copies thereof will be made for supplying schools and individuals with models of form and beauty in decoration.

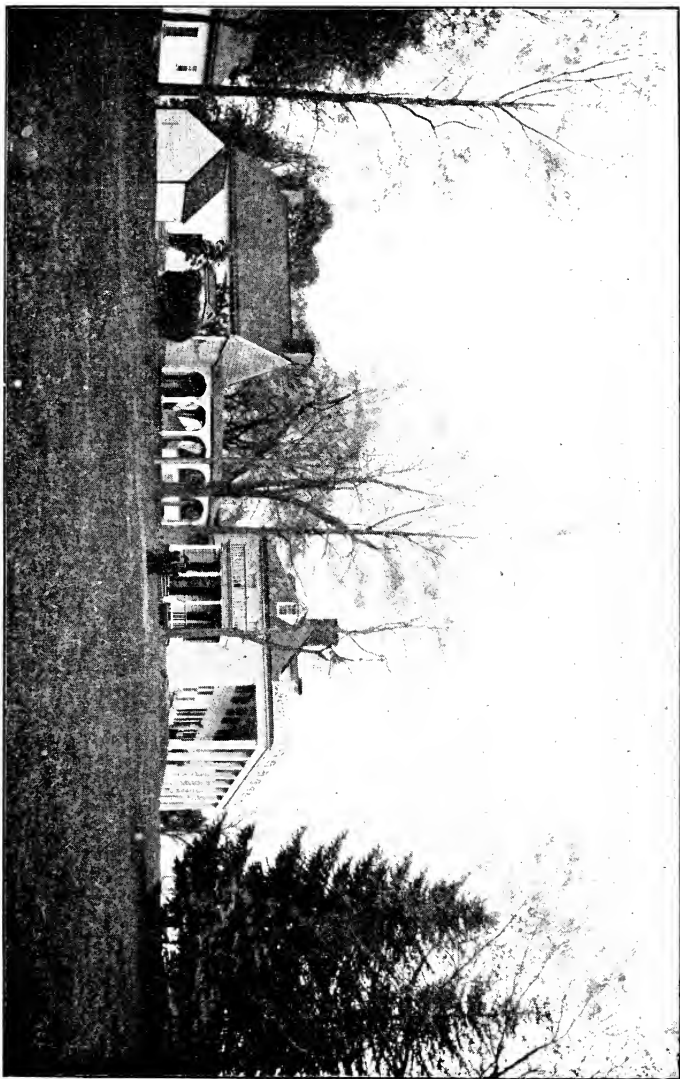
*The Lecture Hall*, in Persian style of ornamentation, contains the painting of the Grandeur of Rome in the time of Constantine, covering more than 500 square feet, after the original by Buhlmann and Wagner of Munich.

*The Saracenic Halls* are a precise counterpart of the beautiful interior of the House of Benzaquin in Tangiers, and a hall with gallery plated with casts of traceries from the Alhambra.

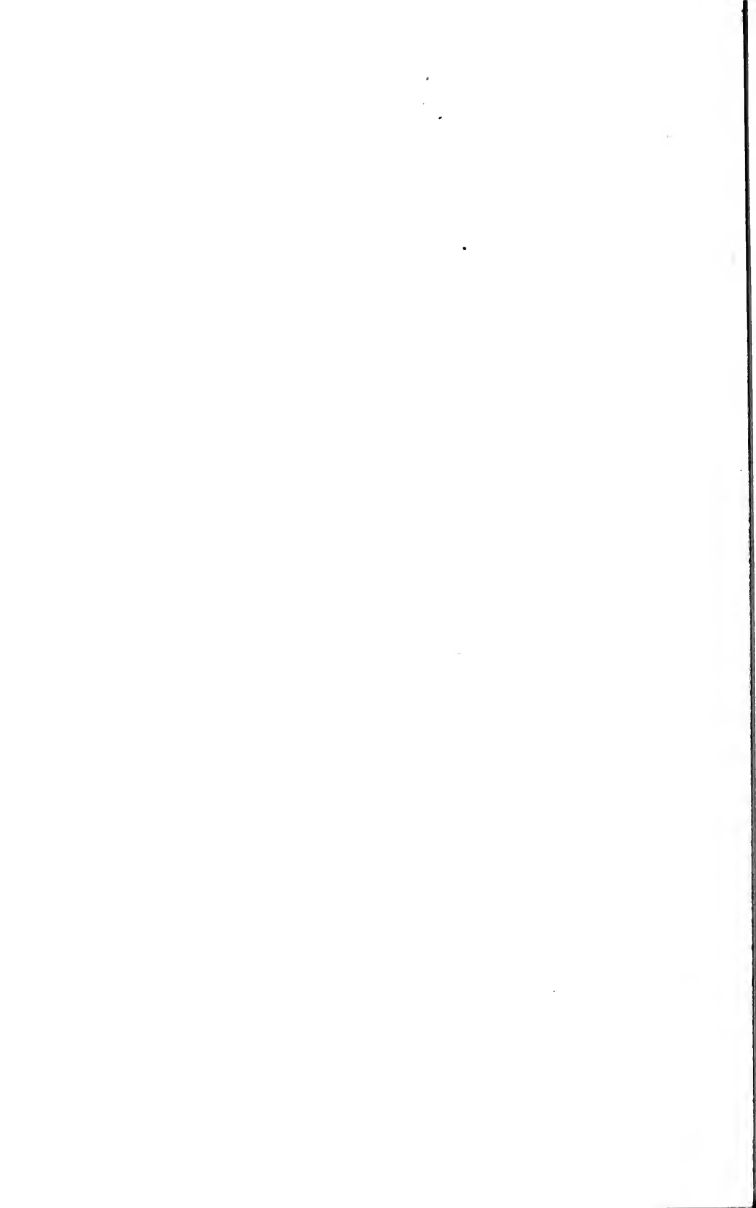
*The Art Gallery* is devoted to illustrations of Roman History. The walls are surrounded by 102 plates from Pinelli's "Istoria Romana"—engravings in historical order from the foundation of Rome.

Visitors will be attended in the halls by expositors upon the most interesting objects and illustrations. Mr. Smith will speak in explanation, at intervals, to audiences in the different halls. A descriptive hand-book will be issued to visitors.

*The ultimate object of this unique display* is to show the importance of carrying out Mr. Smith's plan for National Galleries, exhibiting ancient history, religion, social life, industry, and art, upon a life-size scale. He suggests taking the now waste ground of the old Naval Observatory near the river front, and, by proper terracing, making a place for four large illustrative buildings, each architecturally typical, and dividing the interiors into rooms laid out and ornamented and furnished as nearly as possible like the rooms in which the ancients lived. A model of the whole scheme is displayed upon a small scale in the present exhibition. The great educational value such an enterprise would have is the reason for its existence.



WASHINGTON'S MANSION AT MOUNT VERNON — South and East Sides, Showing the Detached Kitchen.





## XII.

# EXCURSIONS ABOUT WASHINGTON.

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### 1. To Mount Vernon.

The pilgrimage to the home and tomb of George Washington at Mount Vernon is regarded by most Americans as a duty as well as a pleasure, and foreigners look upon it as a compliment due to the nation. It forms, moreover, a delightful excursion.

**Mount Vernon** is on the right bank of the Potomac, sixteen miles below Washington. The lands about it were a part of an extensive grant to John Washington, the first of the family who came to America in 1656, and they descended rather fortuitously, in 1752, to George, then hardly more than a lad. He married in 1759, and continued to develop and beautify the estate until the breaking out of the Revolution, when the ability he had shown in the Virginia militia called him to the service of the United Colonies. He returned to Mount Vernon at the close of the war, but, to his grief, was obliged soon to quit its beloved acres for the cares of the first Presidency of the Republic. During this interval of five years an almost continuous stream of visitors had been entertained there, and among them were many foreigners of note as well as representative Americans of the time. Finally, in 1797, the great commander was released from the cares of government, and enabled to retire, to pass, as he hoped, many quiet and enjoyable years upon his plantation. A most interesting account of life at Mount Vernon and its neighborhood at this time may be found in an illustrated article by Constance Cary Harrison in *The Century* for April, 1889. Only two years were vouchsafed him, however, for on December 14, 1799, he died of membranous croup (or barbarous medical treatment) following exposure in a storm. He was buried upon his own estate, and the family declined to accept the subsequent invitation of Congress to transfer the body to the Capitol at Washington.

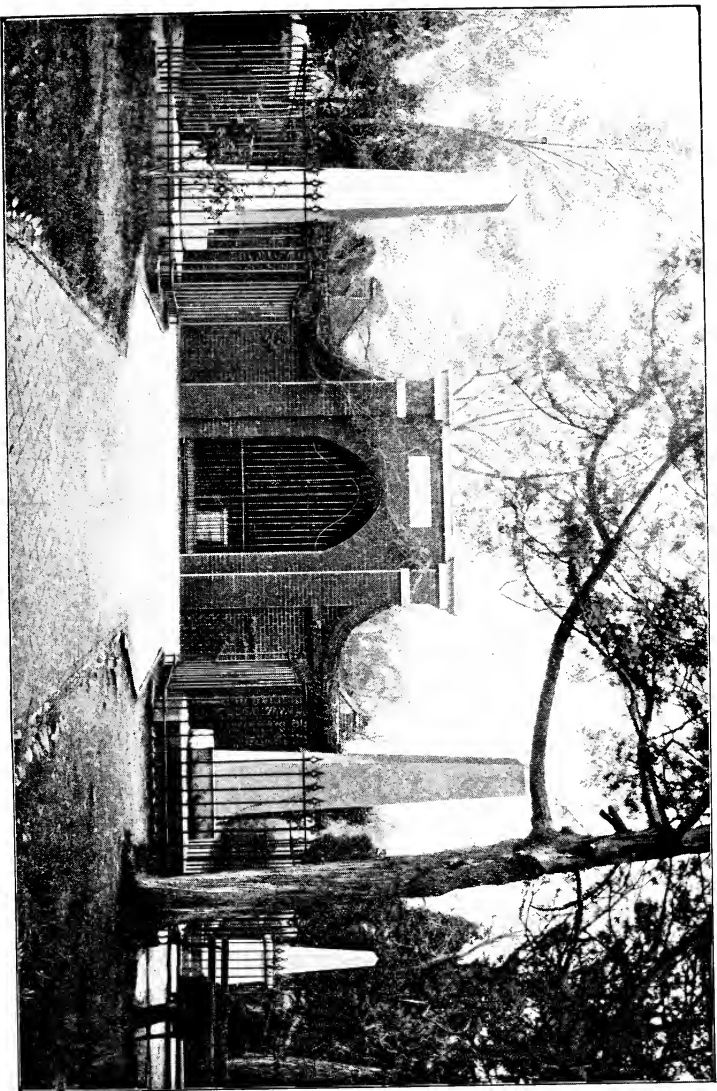
For sixteen years Washington cultivated his great farm and lived the usual life of a Virginia planter. He raised large quantities of tobacco, which he shipped to London direct from his own wharf at Mount Vernon. He had no ambition for public life after his term of service in the Virginia legislature had expired, and was content with the pursuit of agriculture and the social pleasures of a country gentleman. He had some of the best society in Virginia—"the polite, wealthy, and fashionable"—was a profuse and liberal host, was fond of fox hunting, fishing, fowling, and athletic sports, and was happy in his home and domestic relations. His wife was thoroughly domestic in her tastes and habits, and a careful housekeeper.—*Moore.*

Washington's property, estimated as worth \$530,000, descended, at the death of Mrs. Washington, here, in 1802, to Bushrod Washington, then a Justice of the Supreme Court, who died in 1829, leaving the estate to his nephew, John Augustine Washington, from whom it passed by legacy, in 1832, to his widow, and from her, in 1855, to her son. He proposed to sell it, when a Southern lady, Miss Ann Pamela Cunningham, secured the refusal of it, and, after failing to interest Congress in her proposal that the Government should buy and preserve it as a memorial, succeeded in arousing the women of the country. An association of these women, with representatives from every State, was incorporated by Virginia in 1856, and it paid \$200,000 for the property (some 200 acres), covenanting to hold it in perpetuity. The admission fee of 25 cents goes to the payment of current expenses.

*The direct water route to Mount Vernon* is by the comfortable steamer "Charles Macalester," built for the association, which leaves the wharves at the foot of Seventh Street daily except Sunday, at 10.00 a. m., and returns at 2.30 p. m.; in summer the hour is 9.00 o'clock, and there is an afternoon trip, returning late in the evening. Only round-trip tickets are sold (75 cents), including admission (25 cents) to the grounds. This steamer also goes on to Notley Hall and Marshall Hall. (For Electric Cars to Mount Vernon see p. 160.)

**The Potomac River trip** is one of great enjoyment on a fine day. As the steamer moves out into the stream, it rides in a broad tidal channel dredged for harbor purposes by the Government and kept full by a tidal reservoir above. The long artificial island which separates this harbor from the river itself will hereafter become a park. On the city shore, immediately below the wharves, appears the pleasant parade of the military post on Greenleaf's Point.

*Washington Barracks*, or The Arsenal, as it is still more com-



THE TOMB OF WASHINGTON, MT. VERNON.



monly called, is a military post on the peninsula between the Potomac and its eastern branch. Its land entrance is at the foot of Four-and-one-half Street, and is reached by both the Metropolitan company's street cars and the cable line on Seventh Street. A trifling settlement styled Carrollsburg, with an earthen breast-high battery, existed on the extremity of this point, which was called Turkey Buzzard or Greenleaf's Point when the city was laid out; and in 1803 the peninsula was reserved for military purposes as far as T Street S. W. What few buildings were there in 1814 were destroyed by the British, who lost a large number of men by dropping a "port-fire" into a dry well where a great quantity of navy powder had been hidden, thus producing an impromptu volcano. In 1826 the northern end of the reservation, as far back as U Street, denoted by the jog in the river wall on the Potomac side, was walled off as a site for a district penitentiary. A building was erected having a yard with a high inclosing wall, and here, in 1865, were confined the conspirators in the assassination of Lincoln. Four of them were hung and buried there, and the others sent to distant prisons. The body of J. Wilkes Booth and later of Wirz (p. 67) were also buried there.

Exactly where this execution and the interments were made is not accurately known, but it is believed that the gallows was planted near the circular flower bed now in front of the commandant's door, and that the bodies were buried near its foot. All were soon afterward removed, the penitentiary was swept away, the limits of the military reservation were advanced to P Street, and, in 1881, the arsenal was abolished.

The verdant parade, with its flag, and guns, and avenue of big trees; its former storehouses, which during the war contained enormous quantities of arms and ammunition, and are now used as barracks; and its quadrangle of officers' quarters at the extreme point, make a pretty picture as we float past. Its present occupants are five companies of the Fourth Artillery. As it is the headquarters of that regiment, it has the band, and during the pleasant half of the year, guard-mounting at 9.00 a. m., and dress-parade at 5.00 p. m. are conducted with much ceremony, while battery drills can be seen almost any morning at ten or eleven o'clock.

The *Anacostia River* then opens broadly at the left, and the navy yard and southern front of the city are exposed to view. On the further bank looms up the great *Government Hospital for the Insane*, which cost \$1,000,000, and is one of the finest institutions of its kind in the world. It is primarily intended for demented men of the army and navy; and there Lieutenant Cushing, of torpedo-boat fame, and Capt. McGiffin, the hero of Yalu, ended their blighted days.

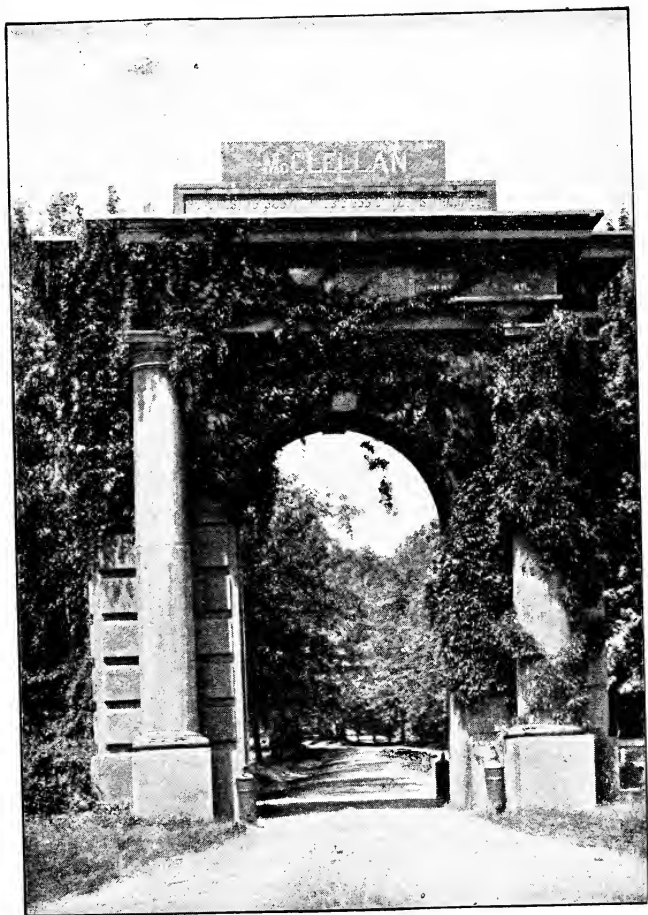
The low, level grounds of *Giesboro Point*, bordering the river below the asylum, were occupied during the war as cavalry camps and drilling stations. Opposite it is the broad estuary of Four-Mile Run. Alexandria now comes into view.

*Alexandria* began, under the name of Bellhaven, in 1748, and had a promising early career. "It rapidly became an important port, and developed an extensive foreign trade. It was well known in the great English commercial cities. General Washington, Governor Lee, and other prominent Virginians interested themselves in its development, and at one time it was thought it would become a greater city than Baltimore. Warehouses crowded with tobacco, and flour and corn, lined its docks, and fleets of merchant vessels filled its harbor." The founding and advancement of Washington and the building of railroads, which diverted traffic to inland channels, destroyed its importance, and the coming of Civil War ruined it socially. Here the Union troops began their "invasion" of Virginia soil, and here fell Ellsworth—the first notable victim of the conflict. The old hotel where he pulled down the Confederate flag is now hidden away in the reconstructed Braddock House.

Alexandrians can point out to strangers many quaint and interesting places, houses, monuments, and relics in the town, which has little other interest for the traveler; the principal curiosity is *Christ Church*, in which Washington's family and all the respectable persons of his neighborhood used to worship. It has been kept as near as may be as it was in those days; and the old square pew in which "His Excellency, the General," used to sit, gazing up at the high pulpit during the long and strong sermons, is still pointed out. An afternoon can be spent profitably in Alexandria under good guidance.

The steamer stops at Alexandria both going and coming. There is also a ferry running a boat hourly between Alexandria and Washington, and the railroads run trains back and forth at short intervals; two ferries cross the river, and electric cars run southward to Mount Vernon, and northward to Arlington and Georgetown, so that the town is easy to get into and out of.

Just below Alexandria is the deep bay called *Hunting Creek*, at the head of which was Fort Lyon, one of the strongest of the Civil War fortifications. This creek gave its name to the Washington plantation before Lawrence Washington named it "Mount Vernon," in compliment to an admiral with whom he had served. At its mouth is *Jones Point*, where the southern corner-post of the original district was placed by Washington with Masonic ceremonies, and where the men of that day proposed that a great monument should be erected. Near here is a little stopping-place called *Gunston Landing*, where some of the river-boats stop to take on milk and vegetables for the city market. It is the ancient landing for the family of the eminent Mason family, whose colonial seat, Gunston Hall, is still standing a short distance inland, though no longer in



THE McCLELLAN GATE AT ARLINGTON.





possession of the Masons. It was a familiar calling-place for Washington, his nearest neighbor in fact.

On the hilly Maryland side of the Potomac, toward which the boat now heads, was another commanding earthwork, *Fort Foote*, once of military importance. This fort was kept in repair for years after the Civil war, and the United States still owns its site. The next stop is made, about twelve miles below the city, at

**Fort Washington**, a historic fort on a point of the Maryland shore, within sight of Mount Vernon and commanding the channel. Tradition says that the early explorers of the Potomac found an Indian "castle" here, and that Washington advised the building of a fort on this headland, as soon as the District of Columbia was created. L'Enfant drew the plans as his last public work, and a strong fortress was begun, but was blown up by the Americans in 1812, when they heard that the British were coming. It was rebuilt in 1898, under the threat of war with Europe, and made the principal defense of the capital against sea-attack. The principal battery consists of five 8-inch rifles, mounted on disappearing carriages, behind enormous embankments of earth and concrete, 200 feet above the river-level. These guns command the river for a distance of twenty miles, and have an extremely accurate range of over six miles. *Fort Sheridan* is being constructed, nearly opposite, where will be mounted two huge 12-inch rifles, having an even longer range and more destructive fire, besides several 8-inch guns. Arrangements are making for the placing of sub-aquatic mines in the river whenever needed, controlled from these forts. It is believed that it would be impossible for an enemy to reach the capital by sailing up the river. The only hope of reduction of the forts would be from the land side, and here elaborate defenses, to be defended by mortar batteries, fixed and field artillery, and large bodies of infantry, are in process of construction. Extensive barracks are building at Fort Washington, which is destined to become, probably, the most important garrison station near the capital.

*The approach to Mount Vernon* impresses one with the sightliness of the situation and the dignity of the mansion, which shines among the trees from an elevation 150 feet above the landing wharf.

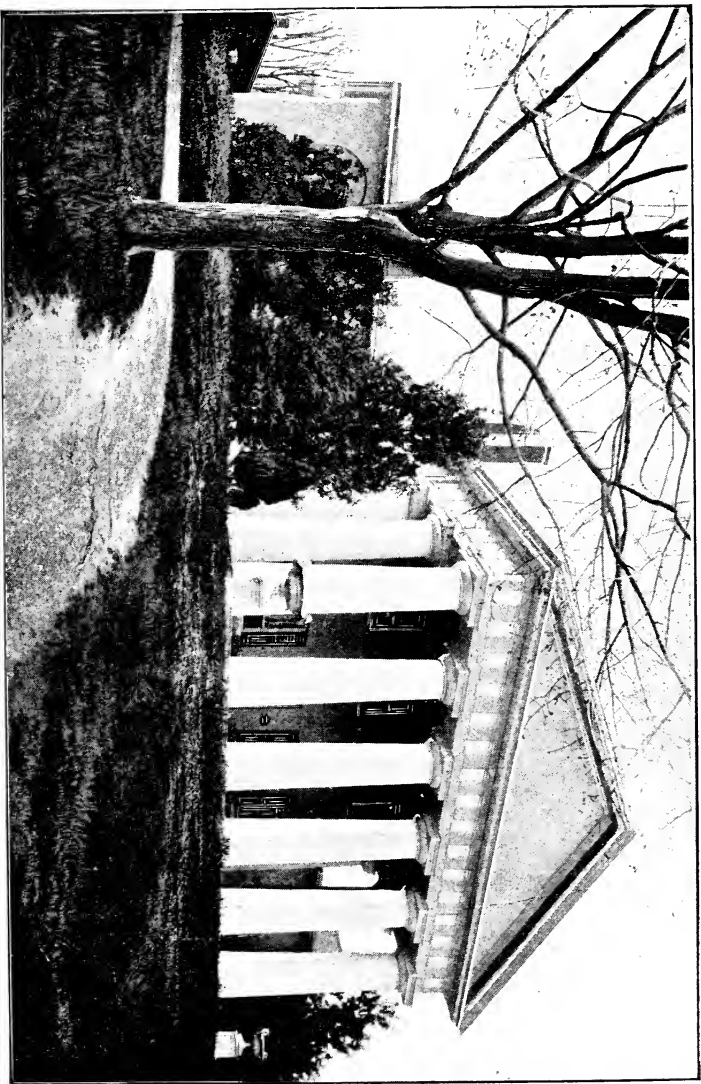
"In the summer, Mount Vernon is a mass of foliage to the river's edge. It has a great growth of ancient trees and luxuriant undergrowth. Like all the region in which it is located, it is thickly wooded, and from the river has an exceedingly picturesque appear-

ance. The mansion is very nearly concealed by the trees surrounding it. There is only one place as you approach it from the north where it can be seen at all. Approaching it from the south nothing of it can be seen save a small part of the roof. From the south the river curves directly to the estate. Until you get within a short distance of it a high, jutting bank hides it from view. When the bank is passed the estate comes boldly in sight and presents a most beautiful appearance. It is located on an elevation—the highest point on the Virginia side of the Potomac—and from the grounds delightful views of river and shore can be obtained through openings in the groves of trees.”—*Moore*.

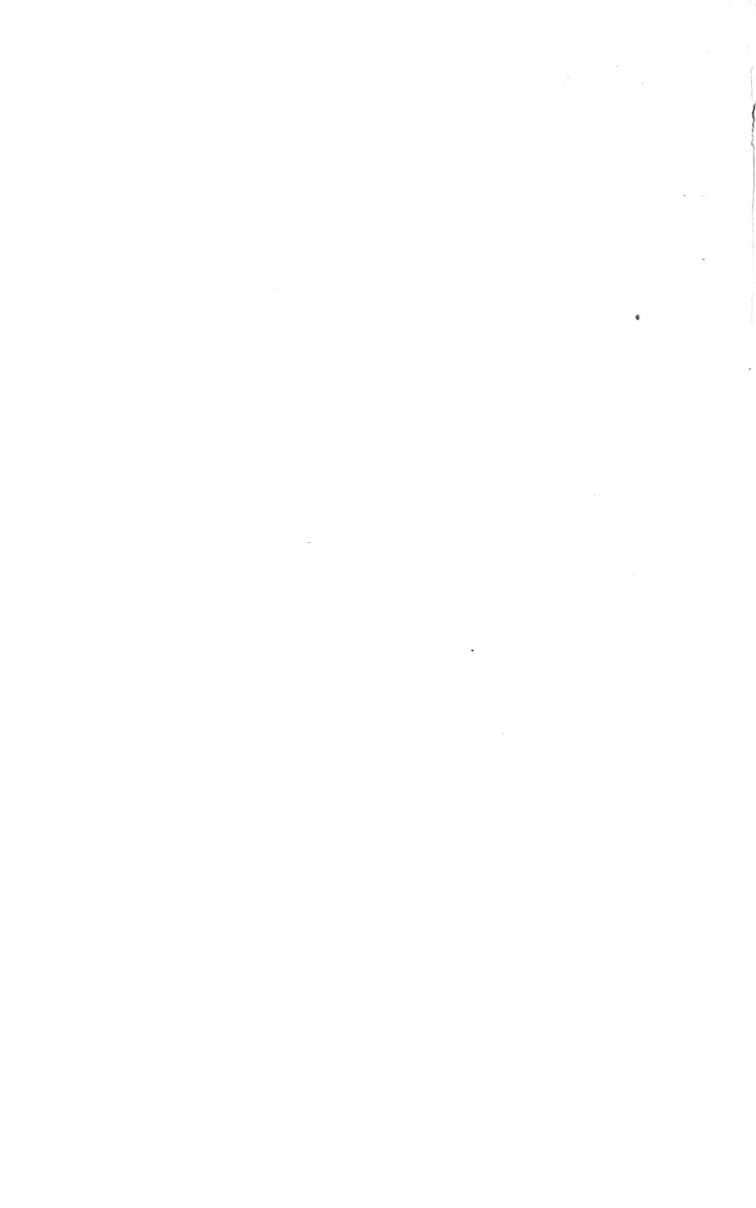
**The Tomb of Washington** is the first object of attention, and stands immediately at the head of the path from the landing. Its position, small dimensions, and plain form of brick were dictated by Washington in his will. The back part of it, extending into the bank, and closed by iron doors, entombs the bodies of about thirty members and relatives of the family. The front part, closed by plain iron gates, through which anyone may look, contains two plain sarcophagi, each excavated from a single block of marble, which were made and presented by John Struthers, of Philadelphia, in 1837. That one in the center of the little inclosure holds the mortal remains of the Father of his Country, within the mahogany coffin in which they were originally placed. At his left is the body of his “consort,” Martha Washington. The old family tomb, in which both were first buried, is to be found at the right of the path on the way to the house. In front of the present tomb are the graves of some of Washington’s nearest descendants, marked by inscribed obelisks.

A paved walk leads up the slope past the *barn*, built by Lawrence Washington, in 1733, of imported bricks, and the *coach house*, where may still be seen the clumsy old family coach, that was thought so fine in its day; beyond it is the *kitchen*, with a capacious fireplace, and connected by a curving colonnade, along which went the glorious procession of cooks and waiters bearing dinner, with the house itself—the home of America’s hero and model.

**The Mansion** is not a large house, nor a handsome one architecturally. It is made of wood, has two stories and an attic, and is ninety-six feet long, and thirty feet wide. The whole eastern front is shaded by a paved porch extended outward from the eaves, supported by eight plain, square posts, and paved with stone at the level of the ground. This house will not compare with Arlington for appearances, outside or inside, as a building; and it loses, moreover, in our estimation, because we regard it mainly from the river side; whereas the western or roadway side, is far more interesting as an architectural specimen, with its curving wings and fine doorway. It is



THE LEE MANSION, ARLINGTON.



this side, no doubt, that the Washingtons would have deemed the "front" of the house, had they ever defined it. The rooms are mostly small and low, and only the simplest ornamentation of the woodwork, ceilings, and mantels appears; yet everything is genuine, neat, and cosy. It was by no means the finest mansion of its day, but it was snug and well provided, and no doubt its owner was quite contented with it, caring more, after all, for things out of doors than in, and more concerned with having his house comfortable, and able to accommodate his friends, than to have it appear a palace.

In the happy years when Washington had settled down, as he believed and hoped, "to pass an unclouded evening after the stormy day of life," the house was greatly altered. Restored and extended, as a recent historian has explained, Mount Vernon was filled with trophies and souvenirs of its owner's glory. Even the grand mantel-piece of Italian marble in the chief parlor had been sent by an admirer of the General in London, together with two vases of old blue Indian porcelain. But the habits of the family were unchanged, remaining always on the unostentatious old Virginian lines. The records and accounts and gossipy letters of the time give delightful glimpses of the home-life—tell us, for example, how Nelly Custis, then a jolly girl, fond of outdoor amusements, detested the required practice upon the very harpsichord which is one of the most interesting relics now displayed in the Mansion. It was given to her by Washington, together with his grand military plume, when she married Laurance Lewis in 1798. "When the hour came the tall, majestic figure emerged from his bedroom clad in the old, worn continental buff and blue . . . and at the appointed moment gave the pretty, blushing creature, with her wild-rose cheeks and dark and liquid eyes, into the keeping of his trusted nephew, Laurance." It is such gracious, homely pictures as these that rise to the imagination as one loiters about the storied homestead of the Father of his Country.

It is, however, the undulating lawns, the noble trees, and gracefully disposed shrubberies, with the vistas between them of the broad river and far-away Maryland hills, that will attract the visitor most; and he will delight to wander through the "vineyard inclosure," behind the kitchen and stable, and then go over to the flower garden and revel in the roses that grow almost all the year round, between dense hedges of box defining the pathways and beds. We are told that one of the regular afternoon pleasures of Madam Washington was the gathering of rose leaves here to make rosewater and a perfumed unguent.

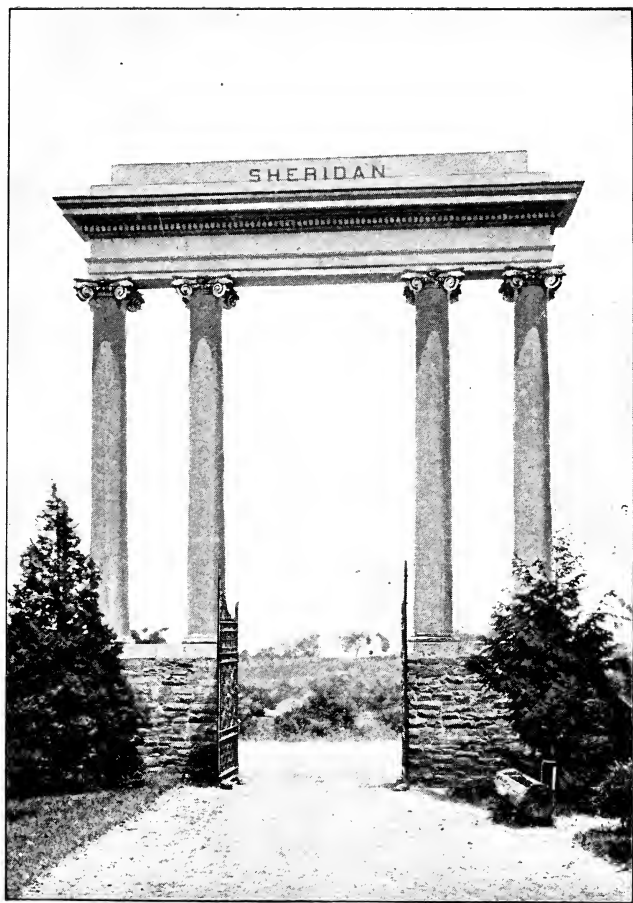
A considerable quantity of furniture that belonged to the Washington family came into possession of the association with the house; and many more articles of furniture and ornament have been acquired since. The plan was early adopted of assigning a single

room to a State, which placed within it furniture and household articles of that time. It is needless in this book to go into a description of what these rooms are or their contents, since nearly everything is fully labeled; and if any further details are needed by the visitor, let him buy one of the pamphlets issued by the association, and thus add to its funds as well as increase his information — two very desirable objects gained for a quarter of a dollar!

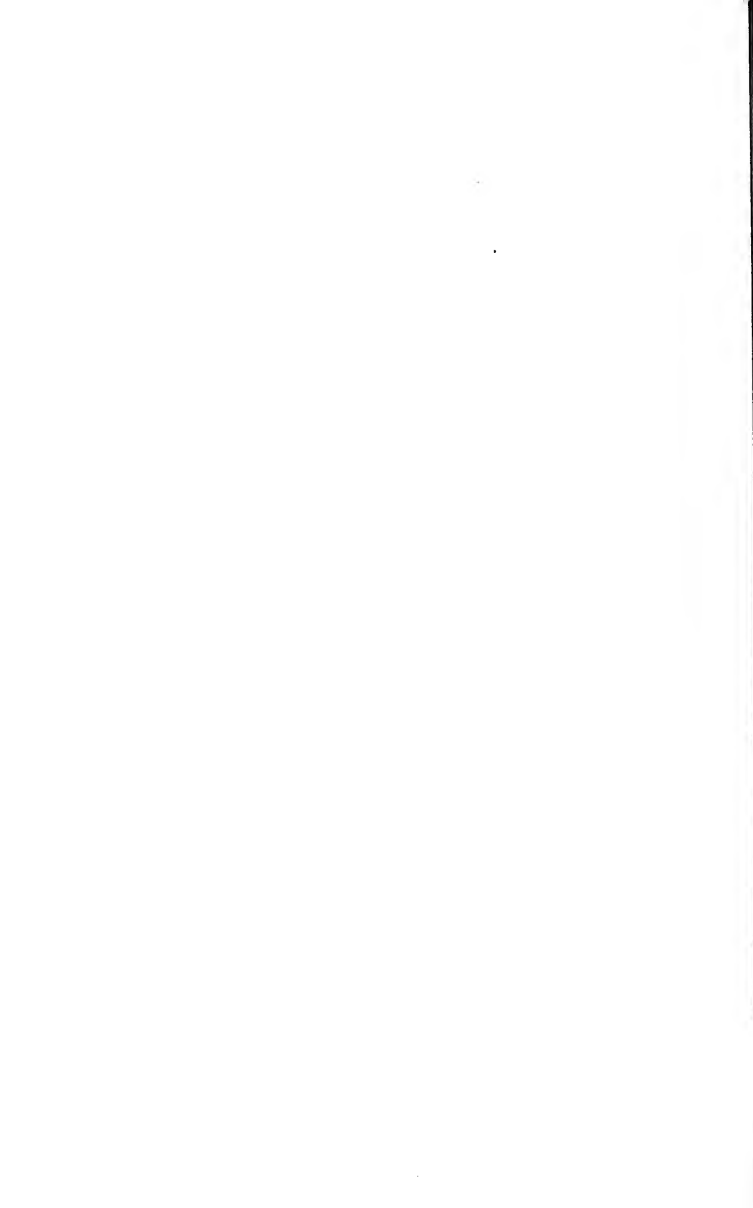
There is no eating-house at Mount Vernon, though one may buy cakes and a glass of milk in the old kitchen. Excellent meals may be had upon the steamboat, however.

**Marshall Hall**, the end of the steamboat's route, is an old estate of that name on the Maryland shore, some miles below Mount Vernon, which is now a summer pleasure resort, with restaurants, dancing platforms, swings, merry-go-rounds, and similar amusements. It is a lively but orderly place, much frequented in summer. *River-view* and *Notley Hall* are similar riverside summer resorts reached by the steamboats.

**Electric Cars to Mount Vernon.**—The cars of the Washington, Alexandria & Mount Vernon Electric Railway are run in trains hourly from 8.00 A. M. to 8.00 P. M., from the corner of Pennsylvania Avenue and Thirteen-and-a-half Street to Alexandria, Mount Vernon, and Arlington. These cars pass down Fourteenth Street and across Long Bridge into Alexandria. A mile beyond the bridge, passengers may change to the branch line to Arlington and Aqueduct Bridge. Continuing, the line traverses Alexandria, and skirts the shore of the Potomac to a terminal at the rear gate of the Mount Vernon estate. An excursion, and satisfactory view of Mount Vernon, may be made by this route in about three hours.



THE SHERIDAN GATE AT ARLINGTON.





## 2. To Arlington, Fort Myer, and Falls Church.

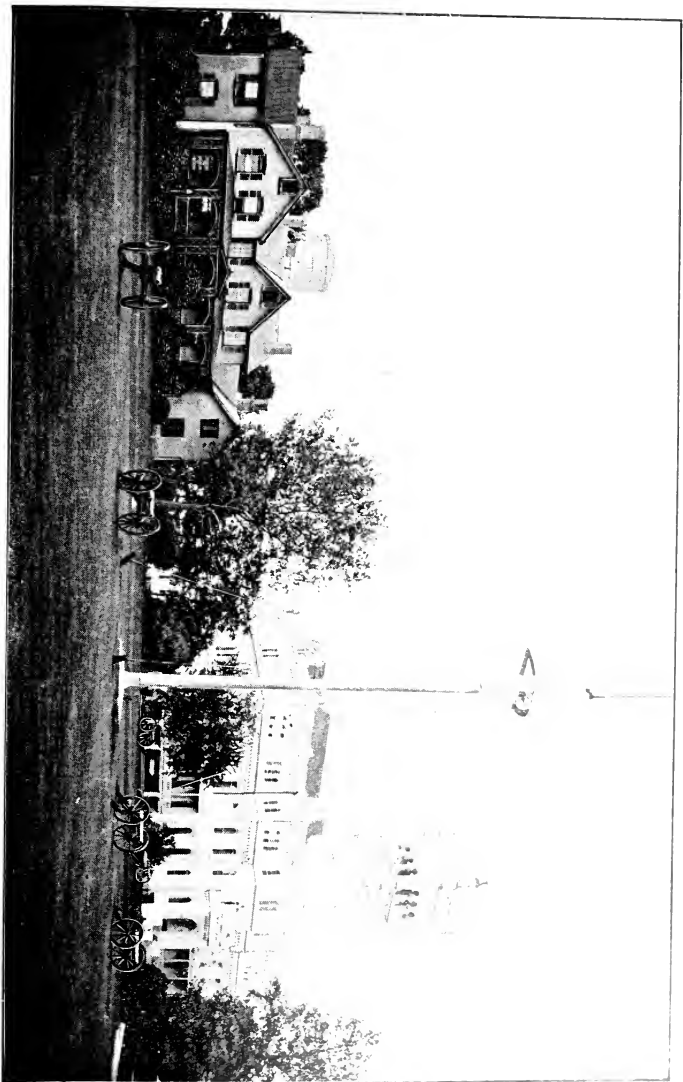
**Arlington Cemetery** is reached by electric trains from Pennsylvania Avenue at Thirteen-and-a-half Street, via Alexandria, once every hour; or by way of Georgetown. From the Georgetown terminus of the Pennsylvania Avenue, a short walk is made across Aqueduct Bridge to Roslyn, Va., where electric cars may be taken for the main (Sheridan) gate of the cemetery, or to the rear entrance, next to Fort Myer, every half hour. The latter is the more convenient course, as it enables a visitor to see as much as he pleases of Fort Myer, and then walk through the cemetery upon level ground, instead of climbing the long hill from the lower gates. He may then descend to either gate and take the Alexandria cars back to Washington, or on to Mount Vernon, via Alexandria.

**Arlington.** This old home of the colonial aristocracy is not only closely identified with the annals of early Virginia, but with the political development of the country. It was bought, as a tract of 1,160 acres, for £11,000, by John Custis, who, early in the eighteenth century, came from the Eastern shore to live on his new property. His was one of the "first families of Virginia" in every sense of the word, and possessed great wealth; but he had various domestic troubles, one of which was, that his high-spirited son, Daniel Parke Custis, insisted upon neglecting a high-born heiress, prepared by his parents for his future consort, and marrying, instead, pretty Martha Dandridge, the belle of Williamsburg, the colonial capital. The old gentleman was very angry, until one day, we are told, Martha Dandridge met him at a social gathering, and fairly captivated him. The marriage was made and prospered, and, when old Custis died, his son and his wife came into possession and residence here at Arlington, where Daniel soon died, leaving Martha a young widow with two children, John Parke and Eleanor Custis. His will entailed this estate to his son, and divided his other property, the wife receiving, as her share, lands and securities worth, perhaps, \$100,000. In due time this rich and blooming widow re-entered society, where she presently became acquainted with a colonial colonel, who had recently achieved military fame in Braddock's expedition against Fort Duquesne. He lived with his mother at Mount Vernon, only fifteen miles below, and his name was George Washington. It was not long before he had wooed and won the charming and opulent widow, who laid aside her weeds and went with her two children to live at her husband's home. Together they managed and cared for the Arlington estate, until its young owner should come of age, and both were often there. The daughter died, but the son grew to manhood, received his noble property, married a Calvert, and served upon his step-father's staff during the latter part of the Revolution. Then he, too, died (1781), and his two infant children were adopted by Washington and deeply loved. They kept their own names, however, and Nelly, who seemed to have inherited the beauty of her

grandmother, married Major Lewis, a Virginian. Her brother, George Washington Parke Custis, upon reaching his majority, inherited and took possession of Arlington, at the beginning of the present century; and immediately began the erection of the present mansion, which, therefore, Washington himself, never saw, since he died December 13, 1799, while this house was not completed until 1803. A few months afterward, Mr. Custis married Mary Lee Fitzhugh, one of the Randolphs, and four children were born to them, but only one survived, a daughter, Mary. The Custis family lived at Arlington, improving and beautifying the estate, winning the good opinion of all who knew them, and entertaining handsomely until the death of Mrs. Custis, in 1853, and of her husband, the last male of his family, in 1857. The estate then fell to the daughter, who, meanwhile, had married a young army officer, Robert E. Lee, son of "Lighthorse Harry" Lee, the dashing cavalryman of the Revolution, entwining into the story of the estate another strand of the best fabric of Virginian society. Arlington immediately became the home of this officer, and when the Civil War came, and Colonel Lee went out of the Union with his State, his greatest personal sacrifice, no doubt, was the thought of leaving Arlington. Indeed, so little did he foresee that he was going to be the leader of a four-years' struggle, that he took away none of the furniture, and very few even of the great number of relics of Washington, many of intrinsic as well as historic value, which the house contained. Federal troops at once took possession of the estate, and everything of historical value was seized by the Government, so that most of the collection, with other relics, is now to be seen at the National Museum. Arlington could not be confiscated, because entailed; but the non-payment of taxes made a pretext for its sale, when it was bought in for \$23,000, by the United States Government, which established the military cemetery here in 1864. When, several years after the war, G. W. Custis Lee inherited the estate, he successfully disputed, in the Supreme Court, the legality of the tax-sale, but at once transferred his restored rights to the Government for \$150,000, which was paid him in 1884.

Arlington is a fine example of the architecture of its era, and resembles Jefferson's mansion at Monticello. Its upper floor is occupied by the official in charge, but the lower rooms are mainly empty, and visitors are content with a glance at them, preferring the open air and light of the lawns and gardens about the house, and the groves that now cover the adjacent fields, which, since 1864, have been devoted to the sacred purposes of a

*National Military Cemetery.* Here, behind the inscribed arch of the great gate, made from the marble pillars of the old War Department building, and under the oaks that belonged to the greatest of "the enemy," sleep almost a score of thousands of Union soldiers, and every year sees the eternal enlistment in their ranks of many more.



THE SOLDIERS' HOME.

Headquarters Building, and the Cottage occupied by several Presidents as a Summer Home.



On the bluff overlooking the spacious and beautiful landscape toward the river and city, are the graves and monuments of some of the Union's latest and most distinguished defenders. Here lies General Philip H. Sheridan, beneath a grand memorial stone; Adm. David D. Porter, Maj.-Gen. George H. Crook, whose monument bears a bronze bas-relief of the surrender of the Apache Geronimo; Maj.-Gen. Abner Doubleday, the historian of Gettysburg; Generals Meigs, Ricketts, Benét, and Watkins; Colonel Berdan of "sharpshooter" fame, and others. In the rear of the mansion is a miniature temple upon whose columns are engraved the names of great American soldiers; and a lovely amphitheater of columns, vine-embowered, where Decoration Day ceremonies and open-air burial services may be conducted. Near it is a great granite mausoleum in which repose the bones of 2,111 unknown soldiers gathered after the war from the battle-field of Bull Run, and thence to the Rappahannock. It is surrounded by cannon and bears a memorial inscription. A driveway and paved footwalk crosses the cemetery inclosure (which embraces within a low stone wall about 250 acres) to the western gate at the tramway terminus next to Fort Myer. To the left (south) of this path stretches away through the woods an immense area of soldiers' graves in parallel rows, level with the sod, and each having its little marble headstone. Half a mile south of the Mansion are buried 336 soldiers who fell in Cuba in 1898. Down in the woods at the foot of the hill are other serried ranks of the fallen "boys in blue," and along the brow of the slope, at the right of the path, rest many officers of the army and navy whose names are familiar in every patriotic home. Such are Harney, Ingalls, McKibbin, Gregg, Gleason, King, Hazen, Tourtellotte, Marthor, Myer, and many others; and several of the mortuary monuments have great appropriateness. The total number of burials here is now over 16,000.

**Fort Myer** occupies a large area of the old estate adjoining the cemetery on the north, but separated from it by a ravine up which the tramway makes its way from the aqueduct bridge. This is a cavalry post of the army, capable of accommodating a whole regiment, and now occupied by the Third Cavalry. The officers' quarters are on the bluff overlooking the Potomac and the city, behind them are various offices, the post-hospital, etc., and farther back the commodious brick barracks, large stables, and great drill shed. The evening parades, in fine weather, and the weekly band concerts are picturesque and delightful; and it is highly interesting to sit in the

public gallery of the drill hall and watch the feats of horsemanship in which the cavalymen are trained. The great rolling field, west of the cemetery and south of the post parade ground, is devoted to troop, squadron, and regimental drilling, and is a favorite place for polo. This fine military post occupies the site of *Fort Whipple*, one of the strongest defenses of Washington during the Civil War.

After the disaster at Bull Run, a system of defenses was projected and partly completed to cover every approach to the city. "Every prominent point," wrote General Cullom, "at intervals of 800 or 1,000 yards, was occupied by an inclosed field-fort; every important approach or depression of ground, unseen from the forts, was swept by a battery of field guns, and the whole connected by rifle-trenches, which were, in fact, lines of infantry parapet, furnishing emplacement for two ranks of men, and affording covered communication along the line; while roads were opened, wherever necessary, so that troops and artillery could be moved rapidly from one point of the immense periphery to another, or under cover from point to point."

In this circle of defenses Fort Whipple held a very important position, and was a star-shaped earthwork, scientifically built, and heavily armed and garrisoned. It has been completely swept away, but south of the drill plain, at the eastern corner of the cemetery, Fort Tillinghast is still standing and looks, at a distance, as if time had spared it as completely as did the ravages of war. It is well worth a visit. The ruins of Fort Cass, and other outworks near by, are also traceable.

Fort Whipple was assigned to the use of the Signal Corps as training school and headquarters, and was at once re-named Myer after its commandant, the Chief Signal Officer.

**Falls Church** is a pretty Virginia village, six miles from Georgetown by electric cars, the scene of one of the opening battles of the Civil War. Cars leave Roslyn, Va., hourly.

### **3. To the Soldiers' Home, Rock Creek Church, Fort Stevens, Battle and National Cemeteries, the Catholic University, and Brookland.**

The Soldiers' Home stands in the midst of a noble park, with a wide outlook from high grounds directly north of the Capitol from which it is distant four miles in a straight line. It is a favorite terminus for driving and bicycling, beautiful roads leading thither from the head of Connecticut Avenue or Fourteenth Street, and less desirable ones returning through the northeastern quarter of the city. Two lines of street-cars approach the Soldiers' Home, giving the tourist an alternate route going and coming; and he should devote

the better part of a day to this excursion, a good plan being to take a luncheon, to be eaten in the grove about Fort Totten, as no restaurant is open in that region.

The direct route out is by the cable-cars north on Seventh Street, (5 cents) and the electric line from the boundary (5 cents) to the Eagle or western gate of the Soldiers' Home grounds. A short distance beyond the boundary, at the right of the road, are seen the tall brick buildings of *Howard University*—a collegiate institution established soon after the war, as an outgrowth of the Freedmen's Bureau, for the education of colored youths of both sexes. Its first president was Maj.-Gen. O. O. Howard (who had resigned from the army temporarily to undertake this work), and it has maintained itself as a flourishing institution having some 300 students annually.

The new *Distributing Reservoir*, to which the famous and incomplete "Lydecker Tunnel" was intended to carry water from the Potomac conduit, occupies the high ground north of the university; it will probably be made use of before long.

The ride out to the end of this road, at the District limits, is a very pleasant one all the way; and if one is fond of a walking, he can do well by going on through the suburban villages of Potworth and Brightwood to Silver Springs and Takoma—the latter a station on the Baltimore & Ohio Railroad almost at the extreme northern corner of the District. It is then a very pleasant walk back to the Soldiers' Home, along the Blair and Rock Creek Church roads, near the railroad, which are bordered by luxuriant hedges of osage orange. This is a fair country road for bicycles. Extensions of electric lines are progressing, one line now reaching to Forest Glen, Md.

Near Brightwood, in plain view off at the left as you go out upon the cars, are the crumbling parapets of *Fort Stevens*, the only one of the Washington fortifications that had any actual work to do in protecting the city.

*Early's Raid*, in July, 1864, was the only serious scare Washington ever had, but it was enough. Panic-stricken people from the Maryland villages came flocking in along this road, bringing such of their household goods as they could carry. For two or three days the city was cut off from communication with the outside world, except by way of the Potomac River. The District militia was reinforced by every able-bodied man who could be swept up. Department clerks were mustered into companies and sent to the trenches, with any odds and ends of fighting material that could be gathered. There was an immense commotion, but the capital was never so demoralized as was alleged of it at the time. Within forty-eight hours, from

one source and another, 60,000 men had been gathered. Meanwhile the stubborn resistance made some miles up the river, by Gen. Lew Wallace, whose wide reputation as the author of "Ben Hur," "The Fair God," etc., was still to come, who delayed the invading host against frightful odds until the fortifications were well manned, had saved the city from being sacked and the President from capture. It is not too much to say that Wallace's prompt and courageous action did this thing. Wallace was forced back, of course, but when Early got him out of the way, and reached the defenses north of the city, he found the old Sixth Corps there, and, contenting himself with a brisk skirmish in the fields in front of Fort Stevens, he fled, carrying away the plunder of hundreds of desolated Maryland farm-houses. The President was not only intensely anxious but eagerly interested. Noah Brooks, in his "Washington in Lincoln's Time," says of him: "He went out to Fort Stevens during the skirmish . . . on July 12, and repeatedly exposed himself in the coolest manner to the fire of the rebel sharpshooters. He had once said to me that he lacked physical courage, although he had a fair share of the moral quality of that virtue; but his calm unconsciousness of danger, while the bullets were flying thick and fast about him, was ample proof that he would not have dropped his musket and run, as he believed he certainly would, at the first sign of physical danger."

Those killed in this affair were buried in the little cemetery by the Methodist Church, now called *Battle Cemetery*.

**The Soldiers' Home** is the forerunner and type of those which were erected in various parts of the country after the Civil War, but it is not in the same class. It is an institution established in 1851 by the efforts of Gen. Winfield Scott, and out of certain funds received from Mexico, as a retreat for veterans of the Mexican War, and for men of the regular army who have been disabled or who, by twenty years of honorable service and a payment of 12 cents a month, have acquired the right of residence there the remainder of their lives. This gives the veterans a pleasing sense of self-support, in addition to which many are able to earn money by working about the buildings and grounds and in various ways. There are ordinarily about 500 men there, who live under a mild form of military discipline and routine, wear the uniform of the army, and are governed by veteran officers. The affairs of the Home, which has now a fund of over \$1,000,000 and a considerable independent income, are administered by a board composed of the general of the army and his principal assistants at the War Department.

"The main building is of white marble, three stories in height, and is fashioned after the Norman order of architecture. On the grounds are several elegant marble cottages occupied by the officials, a pretty church of Seneca stone, a capacious hospital building with wide



piazzas, from which charming views of Washington and the Potomac can be had, a fine library building, well-stocked with books and periodicals, and numerous other structures. On the brow of one of the hills stands a bronze statue of General Scott, by Launt Thompson, erected by the Home in 1874, at a cost of \$18,000. The entire estate is inclosed by a low stone wall, surmounted by a small iron fence of handsome design. Fifty acres are under cultivation, and fine crops of fruits and vegetables are raised.

"Near the main building is a large cottage often used by the Presidents of the United States as a summer residence. It is surrounded by noble trees, and has a very attractive appearance. Pierce was the first President to pass the summer here, and Buchanan, Lincoln, Johnson, Hayes, and Arthur have preferred its quiet comfort to the statelier life in the White House."

In the rear of the Home, on the wooded slope beyond Harewood Road, lies one of the *National military cemeteries*, entered by an arch upon whose pillars are inscribed the names of great Union commanders in the Civil War. Here rest the remains of about 5,500 Federal and 271 Confederate soldiers, less than 300 of whom are unknown. The grounds contain a pretty stone chapel, in which lies the body of Gen. John A. Logan.

**Rock Creek Church** and its beautiful cemetery, northeast of the Soldiers' Home, and separated from it by the fine Rock Creek Church Road, are well worth examination.

This is the oldest house of worship in the District of Columbia, or near it, and was erected in 1719, by the planters of the neighborhood, of bricks imported from England as ballast in empty tobacco ships. It was remodeled, however, in 1868, and now appears as a small steepleless structure nearly hidden among great trees and surrounded by ancient graves and vaults, whose tablets bear the names of the foremost of the old Maryland families and early Washingtonians. The oldest graves are nearest the church; and one headstone is pitted with marks of minie balls, showing that some soldiers have used it as a convenient target. The cemetery is still used, and the monument to Peter Force (p. 48) is of special interest. In Mrs. Lockwood's "*Historic Homes*" will be found a long incidental account of the history of this sacred spot and the relics still used in the service of the old church. The St. Gaudens bronzes should be seen.

A delightful *homeward* way is to walk across, a mile or so, through the grove paths of the Soldiers' Home park to the terminus of the Eckington Electric Railroad; but many will be interested instead, to go around the Military Cemetery, and up the hill to the right, where, in the woods, may still be seen the star-shaped embankments of *Fort Totten*, with numerous rifle pits and outworks. This

is one of the best preserved and most accessible of the old forts, and its parapets command a wide and beautiful landscape.

From Fort Totten the Harewood Road may easily be reached and followed southward along the eastern side of the park until it emerges upon the great campus of

**The Catholic University of America.** This is the national institution of higher learning established by all the Catholic bishops of the United States in the Third Plenary Council of Baltimore, and is regarded by Pope Leo XIII as one of the chief honors of his pontificate. The grounds comprise seventy acres, and the visitor is at once struck by the stately appearance of the two great university structures already erected.

The one to the left is Divinity Hall, erected in 1889. It is a solid stone structure of 266 feet front and five stories in height; the lower floor is given up to class rooms, museums, and the library; the upper floors are occupied with the lodgings of the professors and students of the department of divinity; the top story is a well-equipped gymnasium. The Divinity Chapel is admired by all visitors. The building to the right is known as the McMahon Hall of Philosophy, and was dedicated in 1895. It is built of granite throughout, is 250 feet front, and five stories high. It consists entirely of lecture rooms, class rooms, laboratories, and museums. It accommodates two great schools or faculties, each comprising several departments of study. The School of Philosophy comprises departments of philosophy proper, letters, mathematics, physics, chemistry, biology, and has attached to it a department of technology giving full instruction in civil, mechanical, and electrical engineering. The School of the Social Sciences comprises departments of ethics and sociology, economics, political science, and law. The former faculty leads up to the degree of Ph. D., the latter to all degrees in law. Immediately adjoining the university are three affiliated colleges, called St. Thomas' College, the Marist College, and the Holy Cross College. Each of these contains from fifteen to twenty students of philosophy and theology, and their professors. They attend courses in the university. The divinity courses are attended only by ecclesiastics of the Catholic Church. To the legal, philosophical, and scientific courses lay students are admitted, without regard to their religious creed.

The old country village and present suburb of *Brookland* lies just beyond, and is the terminus of the Soldiers' Home and Eckington Electric Railway, which will carry the visitor back from the university gates or southern entrance to the Soldiers' Home in about twenty-five minutes. Just south of the latter, west of the suburban district of *Edgewood*, through which the line passes, are the Glenwood, Prospect Hill, and St. Mary's (Roman Catholic) cemeteries,

which contain the graves of many famous persons and some fine monuments. Nearer the city line is the fine suburb, *Eckington*, in the midst of which, upon a beautifully wooded hill, is the colonial building of the Eckington Hotel, open in summer. This line enters the city along New York Avenue, and terminates at the Treasury.

#### 4. To "The Zoo," Rock Creek National Park, and Chevy Chase.

This is an excursion into the northern and most beautiful corner of the District, reached by taking the cable cars out Fourteenth Street to the boundary, and then (by transfer) the Chevy Chase line. The latter extends from Sixth Street (connecting with the Seventh Street line) along U Street west, through Hancock Circle (where New Hampshire Avenue crosses Sixteenth Street), and thence turns up the hill at Eighteenth Street, and goes across Rock Creek, and out into the country, along Connecticut Avenue Extended, passing on its way half way around the

**Zoological Park.** A zoological garden is among the most recent additions to the sights of the capital.

Previous to its organization and the purchase of this site of about 167 acres in 1890 the National Museum had accumulated by gift many live animals, but had no means of caring for them; these at once became the nucleus of the new collection, which was placed under the general charge of the Smithsonian Institution, with Frank Baker, M. D., as superintendent. Two definite objects have been in view here. The original idea was not a park for public exhibition purposes—a popular "Zoo"—but a reservation in which there might be bred and maintained representatives of many American animals threatened with extinction. Congress, however, enlarged and modified this notion by adding the exhibition features, making the place a pleasure-ground as well as an experiment station, and consequently imposing upon the District of Columbia one-half the cost of its purchase and maintenance. Nevertheless, the managers do all they can to carry out the original, more scientific intention.

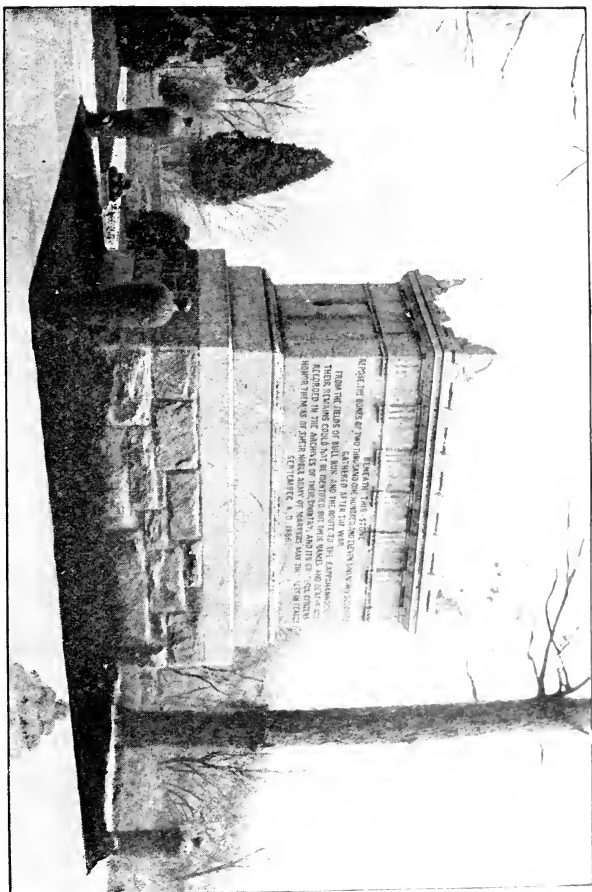
*How to reach the Park.*—The car conductors are in the habit of carrying passengers around to the western gate; but a better way is to leave the car immediately after crossing the bridge, where a narrow lane leads to a flight of rustic steps down the hill to the brink of Rock Creek, near the bear dens. No admittance charge or fee of any kind is required, and the garden is open daily, including Sundays.

*The Bear Dens* are the best of their kind in the country, being rude caves blasted out of the cliff left by an abandoned quarry, which form natural retreats for their big tenants, while capacious

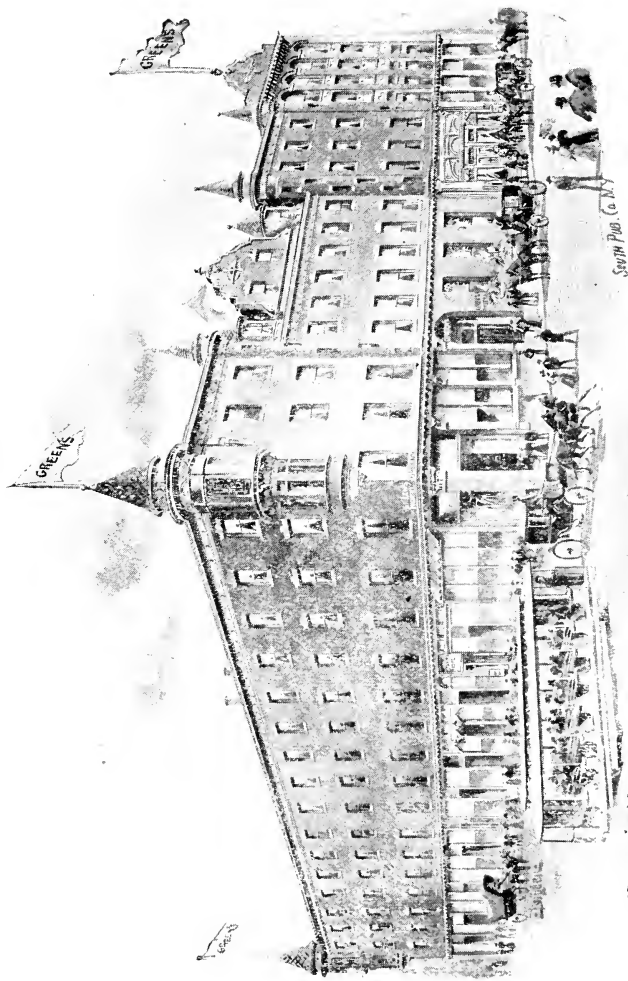
iron cages enclose door yards well supplied with bathing-pools. All of the varieties of American bears—polar, grizzly, cinnamon, and black—are here, and may be compared at one view.

Crossing Rock Creek, a five-minutes' walk brings you to the principal *Animal House*, which is a commodious stone building, well lighted and well ventilated, and having on its southern side an annex of very fine out-door cages, where the great carnivora and other beasts dwell in warm weather. The collection is not very large, as the funds do not at present allow of the purchase of animals, which must be obtained by gift or exchange. Captures in the Yellowstone National Park, however, are permitted for the benefit of this garden, and have supplied many specimens.

The collection here now comprises one female and two male lions. One of the males, "Lobengula," is a remarkably large and healthy monarch, born in the jungles of Lobengula's country, Mashonaland, East Africa. His dam was killed by an ivory merchant, H. C. Moore, who captured and brought to the coast three cubs, but only this one survived the transatlantic voyage. Very few jungle-bred lions exist in captivity. The leopard is another wild animal, born in the forests along the Lualaba River, one of the highest tributaries of the Kongo, in Central Africa. It was brought down to the coast in 1893, and then sent to the United States by R. D. Mohun, U. S. Consul at Booma. Two pumas complete the list of large cats. Of the smaller carnivora, the garden possesses a few of note, one of which is the tayra (*Galictis barbara*), a large, dark brown, Central American weasel. The kinkajou or cacomistle, from Mexico, is also worth attention. Various other quadrupeds, reptiles, and birds are owned and placed here; and during the winter a hippopotamus, an Indian rhinoceros, and some other rare beasts, loaned by traveling menageries, are usually to be seen. The harder animals (except a few antelopes and kangaroos, which have a stable) are quartered out of doors all the year round in wire enclosures scattered about the grounds. These are all healthy and happy to a gratifying degree, and as a result they produce young freely. The herds of bison, elk, and deer were recruited mainly from the Yellowstone Park. The former occupy adjacent paddocks upon the rising ground north of the animal house, and the latter enjoy extensive pastures and a picturesque thatched stable somewhat to the east, on a hillside sloping down to Rock Creek. In another quarter are to be seen the cages of the wolves, foxes, and dogs—among the last several Eskimo dogs, from both Alaska and Greenland. *The beavers*, however, probably constitute the most singular and interesting of all the features of the garden at present. They consist of a colony of seven, received in 1894. They were given the wooded ravine of a little branch of Rock Creek, where they at once set about cutting down trees, adapting to their purposes the brush supplied to them, burrowing in the banks of the stream and constructing dams and houses, precisely as in a state of nature. The public



TOMB OF THE UNKNOWN DEAD AT ARLINGTON.



# *GREEN'S HOTEL* **GREEN'S HOTEL**

Corner Eighth and Chestnut Sts., PHILADELPHIA.  
MAHLON W. NEWTON, PROPRIETOR.

**FOR LADIES AND GENTLEMEN.**

**EUROPEAN PLAN.**

**250 Rooms at \$1.00 and \$1.50 per day.** This hotel is centrally located, and in the very heart of the city, being but one square from the Post Office, and easy of access to all Theaters, Railway Stations, Public Buildings, and Points of Interest. Finest Restaurant in Philadelphia. Headquarters for Commercial Travelers.

generally is not admitted to this nook, but those especially interested can usually see the "improvements," if not the clever workmen themselves, by application to the superintendent or head keeper, Mr. Blackburn. The garden has two fine young Indian elephants — both males — "Golddust" and "Dunk." The latter was presented to the park by Adam Forepaugh in 1891; at the beginning of 1896 he was about nine feet tall, and weighed 9,000 pounds. "Golddust" has been loaned by Forepaugh, is seven feet and eight inches tall, and weighs 5,600 pounds.

*In leaving the Park*, the visitor will go to the western entrance along the board walk and carriage-drive; and can there, if he wishes, take the electric cars out to *Chevy Chase*. This is a charming suburb, just beyond the District line, at the extremity of Connecticut Avenue Extended, which is cut straight across the broken and picturesque region west of Rock Creek. The forested gorge of this romantic stream, east of the avenue, and embracing most of the region between it and the proposed extension of Sixteenth Street, or "Executive Avenue," has been acquired and reserved by the Government as a public park; but as yet no improvements have been attempted, and it remains a wild rambling-ground full of grand possibilities for the landscape artist.

*Chevy Chase* consists of a group of handsome country villas, among which an old mansion has been converted into a "country-club," with tennis-courts, golf-links, etc., attached, and here the young people of the fashionable set meet for out-door amusements, in which fox-hunting with hounds, after the British fashion, is prominent. A large and beautiful hotel was started here, but the building is now occupied as a school. An additional fare is charged for travel beyond the circle at the District line, and there is little to attract the traveler farther northward. Instead of turning back, however, it is a good plan to walk southwestward eight or ten minutes, passing old Fort Reno, and striking the Tennallytown electric road at the Glen Echo Junction (p. 171), where he can return direct to Georgetown, or can go on to Glen Echo and then up to Cabin John Bridge or Great Falls, or back to Georgetown by the electric line along the bank of the Potomac.

## 5. Georgetown and its Vicinity.

Georgetown, now West Washington, was a flourishing village and seaport (the river channel having been deeper previous to the construction of bridges) before there was a thought of placing the capital here; and in its hospitable houses the early officials found pleasanter homes than the embryo Federal city then afforded. Its narrow, well shaded, hilly streets are yet quaint with reminders of those days, and it has residents who still consider their circle of families the only

persons "true blue." Georgetown is still a port of entry, but its business does little more than pay the expenses of the office.

Before the era of railroads Georgetown had distinct importance, due to the fact that it was the tidewater terminus of the Chesapeake & Ohio Canal, which was finished up the river as far as the Great Falls in 1784, and in 1828 was carried through to Cumberland, Md., at a cost of \$13,000,000. It never realized the vast expectations of its promoters, but was of great service to Georgetown, and is still used for the transport of coal, grain, and other slow freights. The original bridge over the Potomac was constructed to carry the canal down to Alexandria, whence its name; but that use of the bridge and of the canal itself below this point were long ago abandoned.

Pennsylvania Avenue forms the highway toward Georgetown, but stops at Rock Creek. The cars turn off to K Street, cross the deep ravine over a bridge borne upon the arched water-mains, and then run east to the end of the street at the Aqueduct Bridge. Here a three-story *Union Railway Station* has been built; into its lowest level is to come the line from Arlington and Alexandria, Va., over the bridge. The second level accommodates the cars of the Pennsylvania Avenue line, and the top story forms the terminus of the electric railway to the Great Falls (p. 171). Broad stairways and elevators connect the three floors.

Georgetown does not contain much to attract the hasty sight-seer, though much for the meditative historian. A large sign, painted upon a brick house near the Aqueduct Bridge, informs him that that is the Key Mansion—the home for several years of Francis Scott Key, the author of "The Star Spangled Banner," who resided here after the War of 1812, became district-attorney, and died in 1843. Similar personal memoranda belong to several other old houses here. On Analostan, for example—the low forested island below the farther end of Aqueduct Bridge—lived the aristocratic Masons, during the early years of the Republic, cultivating a model farm and entertaining royally. One of the latest of them was John M. Mason, author of the Fugitive Slave Law, and an associate of Mr. Slidell in the Confederate mission to England, which was interrupted by Wilkes in the *Trent* affair. The most prominent institution in this locality, however, is

**Georgetown College.** This is the School of Arts and Sciences of *Georgetown University*, which is under the direction of the Fathers of the Society of Jesus. This school, consisting of three departments—postgraduate, collegiate, and preparatory—is the oldest Catholic institution of higher learning in the United States, having been founded in 1789. The college was chartered as a university by act of Congress in 1815, and in 1833 was empowered by the Holy



See to grant degrees in philosophy and theology. The present main building, begun in 1878, is an excellent specimen of Rhenish-Romanesque architecture, and its grounds cover seventy-eight acres, including the beautiful woodland "walks" and a magnificent campus. The Riggs Library of over 70,000 volumes contains rare and curious works. The Coleman Museum has many fine exhibits, among them interesting Colonial relics and valuable collections of coins and medals. Not far from the college, on a prominent hill, is the Astronomical Observatory, where many original investigations are made as well as class instruction given. Thirty-nine members of the faculty and 300 students comprise the present census of this school.

The School of Law, situated in the vicinity of the district courts, is one of the best in America, numbering on its staff several leading jurists; the faculty now numbers fifteen, the students over 300. The School of Medicine is fully equipped for thorough medical training under distinguished specialists; the faculty numbers 40, the students, 125. The total number of students in the university is about 750.

*Oak Hill Cemetery*, on the southern bank of Rock Creek near P Street, is a beautiful burying ground rising in terraces and containing the graves of many distinguished men and women. It is reached by the line of the Metropolitan street-cars, more commonly called the "F" Street line; leaving the cars at Thirtieth Street, a walk of two squares north, will bring the visitor to the entrance.

"Near the gateway is the chapel built in the style of architecture of Henry VIII. This is matted by ivy brought from 'Melrose Abbey.' In front of the chapel is the monument of John Howard Payne, the author of 'Home, Sweet Home!' who had been buried in 1852 in the cemetery near Tunis, Africa, and there remained until, at the expense of Mr. Corcoran, his bones were brought to this spot, and in '83 were re-interred with appropriate ceremonies. The statue of William Pinkney is near here also (he was the Protestant Episcopal Bishop of Maryland, and nephew of William Pinkney, the great Maryland lawyer). It represents that prelate in full canonical robes, and was dedicated to his memory by Mr. Corcoran, who was the friend of his youth, the comfort of his declining years. The mausoleum of Mr. Corcoran for his family is a beautiful specimen of mortuary architecture; this is in the northwestern section of the cemetery, whilst in the southeastern is the mausoleum of the Van Ness family, whose leader married the heiress, Marcia, daughter of David Burns, one of the original proprietors of the site of Washington City. This tomb is a model of the Temple of the Vesta at Rome. The cemetery comprises twenty-five acres, incorporated in 1840, one-half of which, and an endowment of \$90,000 were the donation of Mr. William W. Corcoran. Here were buried Chief Justice Chase, Secretary of War

Stanton, the great Professor Joseph Henry, and many others illustrious in American annals."—*Sights of Washington*.

Extremely pleasant rambles may be taken to the north and east of this cemetery, and it is not far across the hills to

**The Naval Observatory.** This is a new astronomical station of the Government, under control of the navy and presided over by an officer of high rank, whose first object is the gathering and collection of information of use to mariners, such as precision of knowledge of latitude and longitude, variation of the compass, accuracy of chronometers and other instruments used in the navigation of ships of war, and similar information more or less allied to astronomy. Purely scientific astronomical work is also carried on, and the equipment of telescopes and other instruments is complete, enabling the staff of learned men—naval and civilian—attached to the institution to accomplish notable results in the advancement of that department of knowledge. The special inquirer will be welcomed by the officers at all suitable hours; and on Thursday nights the public are invited to look through the great telescope.

This new observatory dates from 1892, when it was moved from the wooded elevation, called Braddock's Hill, at the Potomac end of New York Avenue, which it had occupied for nearly a century. This ground was a reservation originally set apart at the instance of Washington, who wished to see planted there the foundations of the National University—the dream of his last years. It is called University Square to this day, and a proposition has lately been made that Washington's idea should be partly carried out by the establishment there of a national gallery of architecture and art.

## 6. Georgetown to Tennallytown and Glen Echo.

From Georgetown an electric road runs north out High Street and the Tennallytown road to the District line, where it branches into two lines. Leaving the city quickly it makes its way through a pretty suburban district, out into a region of irregular hills and dales, where, about one mile from the starting point, the new United States Naval Observatory is seen about a quarter of a mile to the right. Just beyond its entrance is an industrial school. The general district at the left is *Wesley Heights*, ninety acres of which, and the name, are the property of a Methodist association which proposes to establish there a highly equipped university, to be called the American, modeled upon the plan of German universities, and open to both sexes. The site of the buildings will be west of Massachusetts Avenue where it intersects Forty-

fourth Street, forming University Circle. Work is beginning on the buildings, and the endowment is growing. The district west of the road is Woodley Heights, Woodley adjoining it further east along the valley of Rock Creek. Tunlaw Heights is another local "subdivision" here; and somewhat farther on is *Oak View*, where there is a lofty observatory, open to anyone who cares to climb it, and obtain the wider outlook, embracing a large part of the city. A few years ago there was a great "boom" in suburban villa sites near here, and many noted persons built the fine houses which are scattered over the ridges in all directions. Among them was President Cleveland, whose house, "Red Top" (from the color of the roof), is passed by the cars just beyond Oak View. It was afterward sold by the President to great advantage; and during his second term he occupied another summer home not far to the eastward of this site. The cross-road here runs straight to the Zoological Park, a trifle over a mile eastward. Woodley Inn is a summer hotel on the left of the road, which keeps northward along a ridge with wide views, for a mile and a quarter farther to **Tennallytown**, lately become a suburb of considerable population, largely increased by families from the city in summer. A road to the left (west) from here gives a very picturesque walk of a mile and a half over to the Receiving Reservoir, and a mile farther will take you to Little Falls, or the Chain Bridge. Up at the right, on the highest point of land in the District (400 feet), the new reservoir is seen, occupying the site of Fort Reno, one of the most important of the circle of forts about the capital during the Civil War. A wooded knoll, some distance to the left, shows the crumbling earthworks of a lesser redoubt near the river road, which branches off northwest from the village. Three-quarters of a mile beyond Tennallytown the limit of the District of Columbia is reached, and the *Junction* of the line to Glen Echo. The main line has tracks and runs occasional cars northward as far as Bethesda, proposing, after a time, to extend its rails to Rockville, and ultimately, no doubt, to Frederick, Md.

The *Glen Echo Line* runs a car every half hour (fare 5 cents) along a winding road through the woods to the Conduit Road and bank of the Potomac, at the Glen Echo grounds.

## 7. Georgetown to Glen Echo, Cabin John, and Great Falls.

The Georgetown & Great Falls Railroad Company operates an electric line, opened in 1896, to the Great Falls of the Potomac.

which affords one of the most delightful excursions out of Washington. Its large trolley cars leave the Union Station, in Georgetown, and take a high course overlooking the river valley, which becomes much narrower and more gorge-like above the city, with the Virginia banks very steep, rocky, and broken by quarries. The rails are laid through the woods, and gradually descend to the bank of the canal (p. 163), which skirts the foot of the bluff. About three miles above Georgetown is the *Chain Bridge*, so called because the earliest bridge here, where the river for some two miles is confined within a narrow, swift, and deep channel on the Virginia side, was made of suspended chains. The lofty bank is broken here by the ravine of Pimmit Run, making a convenient place for several roads to meet and cross the river. The bluffs above it were crowned with strong forts, for this was one of the principal approaches to Washington. A mile and a half above the Chain Bridge, having run through the picturesque woods behind High, or Sycamore, Island, owned by a sportsmen's club, you emerge to find the river a third of a mile wide again, and dashing over black rocks and ledges in the series of rapids called the *Little Falls of the Potomac*. The wild beauty of the locality makes it a favorite one for picnicking parties, and bass fishing is always excellent. The Maryland bank becomes higher and more rugged above Little Falls, and takes the name of *Glen Echo Heights*. A competing electric road, the Baltzley's "white line," extends from Georgetown to this point, by a nearly parallel route.

**Glen Echo** is an undertaking where it was proposed to combine educational privileges with recreation, and form a suburban residence colony and day-resort of high character. Extensive buildings of stone and wood, including a very spacious amphitheatre, were erected in the grove upon the steep bank and commanded a most attractive river-view; in them courses of valuable lectures, Sunday services, and concerts of a high order were given, and many means of rational outdoor as well as indoor enjoyment were provided, but the project failed.

The river has pretty banks to *Cabin John Run*, where the fine arch of the celebrated bridge (p. 173) gleams through the trees. The remainder of the run (five miles) is through a wild, wooded region at the edge of the canal and river, which is again narrow, deep, and broken by islands flooded at high water, with high, ravine-cut banks. This is a favorite place with Washingtonians for fishing with rod and fly, from the banks; Daniel Webster often came here for this purpose.

**The Great Falls of the Potomac** are a series of bold cascades forming a drop of 80 feet within a few hundred yards of distance, very pretty but hardly deserving the panegyrics bestowed by some early writers. The place will always be exceedingly attractive, however, especially to artists and anglers. The appearance of the falls has been considerably modified, and probably enhanced, by the structures of the *City Water Works*, for this is the source of Washington's public water supply. The water is conveyed to the city through a brick conduit, which runs along the top of the Maryland bank, and is overlaid by the macadamized driveway called the Conduit Road. This work of engineering meets its first serious difficulty at Cabin John Run, where a stone arch leaps across the ravine in a single span—unequaled elsewhere—of 220 feet. Its center is 100 feet above the little stream, and the structure is as graceful to the eye as it is admirable to the mind. A neat hotel stands here, which is not only a favorite stopping place for driving and 'cycling parties, but is filled in summer with regular boarders. The grounds are pleasant, and the river and canal have attractions for boatmen, bathers, and fishermen; while the autumn brings good shooting for quail and grouse, foxes, squirrels, and rabbits, and only a few miles farther out for deer and turkeys.

During the Civil War this upper valley of the river was filled with spies, smugglers between the armies, thieves, and all the loose ends of a broken society, and almost relapsed into its primitive barbarism. Even now there is little use of the land, thousands of acres of which have gone back to worthless "old field pines" and oak brush. The soil is poor, but the people are poorer, and have not even taken the trouble to restore fences burned by raiders during the war.

*The Conduit Road* is kept in excellent order by the Government and is the only one ridable for a long distance in all seasons by wheelmen. It is easily reached by various cross-cuts from the northern parts of the city, and bicycles are always visible upon it, as well as carriages. It is a delightful run from Cabin John Bridge or Glen Echo down to Georgetown along this road. The gorge of the river, with its numerous rapids, bordered by rocky banks, is always interesting. A mile below Little Falls, on the border of the District, the Receiving Reservoir, ensconced like a natural lake among wooded hills, is passed, and thence houses appear more frequently. Every mile or so there is a "wayside inn," and you get a glimpse of more distant country homes of the old regime. Below Chain Bridge the river gradually widens and roughens, and the road ascends to the

summit of the Palisades of the Potomac, whence a glorious view is obtained down the valley. The great Distributing Reservoir is skirted, and the road gradually descends into Georgetown.

### **8. To Bladensburg and Kendall Green.**

Bladensburg is a quiet Maryland village, some seven miles north-east, on the Baltimore & Ohio Railroad. It is a port on the Anacostia, to which large boats formerly ascended with goods, and went back laden with farm produce. Through it ran the stage road from the north; and here, August 24, 1814, the feeble American army met the British, under Ross and Cockburn, who had marched over from their landing place on the Patuxent River, intent upon the capture of the Yankee capital. The Americans, partly by blundering and partly by panic (except some sailors under Commodore Barney), ran away after the first attack, and left the way open for the redcoats to take and burn the town as they pleased; but they inflicted a remarkably heavy loss upon the invaders.

"It is a favorite drive with Washingtonians to-day," remarks Mr. Todd, in his *Story of Washington*, "over the smooth Bladensburg pike to the quaint old village. Dipping into the ravine where Barney made his stand, you have on the right the famous dueling ground, enriched with some of the noblest blood of the Union. A mile farther on, you come out upon the banks of the Eastern Branch, here an inconsiderable mill stream, easily forded, though spanned by a bridge some thirty yards in length. On the opposite shore gleam through the trees the houses of Bladensburg, very little changed since the battle-day. Some seventy yards before reaching the bridge, the Washington pike is joined by the old Georgetown post-road, which comes down from the north to meet it at an angle of forty-five degrees. The gradually rising triangular field between these two roads, its heights now crowned by an elegant club-house of modern design, was the battle ground."

A string of pleasant suburban villages nearly join one another along the railway and turnpike—Highland, Wiley Heights, Rives, Woodbridge, Langdon, Avalon Heights, and Winthrop Heights, or Montello. The last is well inside the District and brings us back to *Mount Olivet Cemetery* burial ground, lying between the turnpike and the railway near the city boundary, which has the sad distinction of containing the bodies of Mrs. Surratt, one of the conspirators in the assassination of Lincoln, and of Wirz, the cruel keeper of Andersonville prison. Electric roads now reach all these suburbs.

The *National Fair Grounds*, opposite Mount Olivet and west of the railroad, contain the Ivy City race track, which is the scene of

annual races that call out all Washington. The suburban "addition," Montello, is north of the fair grounds, and south of them is Ivy City, with Trinidad east of the railroad. The southern part of Ivy City is occupied by the extensive grounds of the Columbia Institution for the Deaf and Dumb, popularly known as

**Kendall Green.** This institution was incorporated in 1857, and is for the free education of deaf-mute children of sailors and soldiers of the United States, as also of the children of the District so afflicted.

It was greatly indebted in its early years to the benefactions of the Hon. Amos Kendall, who gave land, money, and buildings toward its establishment. The directors called as conductor Edward M. Gallaudet, who had been teaching in the Hartford School for the Deaf — the first in America, founded by his father in 1817. In 1864 Congress authorized the young institution at Washington to exercise the full functions of a college, and a department for the higher education of the deaf was at once established, called Gallaudet College, in honor of Thomas Hopkins Gallaudet, founder of deaf-mute education in America, and the primary department is called the Kendall School, in honor of Mr. Kendall. Both school and college have received handsome appropriations from Congress, and the institution now occupies a beautiful domain of 100 acres, and has ample and tasteful buildings. The number of students is now eighty-five in the college and fifty in the school. All have opportunity to learn to speak, the system of instruction including both manual and oral methods. Poor students are received on very liberal terms. Visitors are admitted on Thursdays between the hours of 9.00 and 3.00.

**Excursions by Steamer or Rail to Fortress Monroe,** the Bull Run Battlefield, Fredericksburg, Harper's Ferry, the Luray Caverns in Virginia, and to Annapolis in Maryland, are often made from Washington — frequently on special occasions at low rates.

# THE DIPLOMATIC CORPS.

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## Foreign Embassies and Legations to the United States.

*Argentine Republic.*—Legation, No. 1729 Twenty-first Street. Dr. Martin Garcia Mérou, Minister.

*Austria-Hungary.*—Legation, No. 1307 Connecticut Avenue. Mr. Ladislaus Hengelmüller von Hengervár, Envoy Extraordinary and Minister Plenipotentiary.\*

*Belgium.*—Legation, No. 1714 Connecticut Avenue. Count G. de Lichtervelde, Minister.

*Bolivia.*—Legation. Señor Luis Paz, Minister. Office, 15 Whitehall Street, New York.

*Brazil.*—Legation, No. 1744 N Street. Senhor J. F. de Assis-Brasil, Minister.

*Chile.*—Legation, No. 1719 De Sales Street. Señor Don Carlos Morla Vicuña, Minister.

*China.*—Legation, No. 1764 Q Street. Mr. Wu Ting Fang, Minister.

*Colombia.*—Legation, No. 1122 Thirteenth Street. Señor Don Climaco Calderon, Minister.

*Costa Rica.*—Legation, No. 2111 S Street. Senor Don Joaquin Bernardo Calvo, Minister.

*Denmark.*—Legation, No. 1521 Twentieth Street. Mr. Constantin Brun, Minister.

*Dominican Republic.*—Legation. Señor Alejandro Wos y Gil, Chargé d'Affaires, 31 and 33 Broadway, New York.

*Ecuador.*—Legation. Señor Don Luis Felipe Carbo, Minister. Office, No. 160 West Ninety-eight Street, New York.

*France.*—Embassy, No. 1710 H Street. M. Jules Cambon, Ambassador.

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\*This is the full title of all ministers with the exception of Costa Rica's "Minister Resident." The full title of the ambassadors is Ambassador Extraordinary and Plenipotentiary. These titles are abbreviated in this list.



*Germany*.—Embassy, No. 1435 Massachusetts Avenue. Herr von Holleben, Ambassador.

*Great Britain*.—Embassy, 1300 Connecticut Avenue. The Right Honorable Sir Julian Pauncefote, G. C. B., G. C. M. G., Ambassador. (Dean of the Diplomatic Corps.)

*Guatemala*.—Legation, at the Cairo. Señor Don Antonio Lazo Arriaga, Minister.

*Haiti*.—Legation, No. 1461 Rhode Island Avenue. Mr. J. N. Leger, Minister.

*Italy*.—Embassy, No. 1926 I Street. Baron de Fava, Ambassador.

*Japan*.—Legation, No. 1310 N Street. Mr. Jutarō Komura, Minister.

*Korea*.—Legation, No. 1500 Thirteenth Street. Mr. Chin Pom Ye, Minister.

*Mexico*.—Legation, No. 1413 I Street (entrance by side street). Señor Don Manuel de Azpíroz, Minister.

*Netherlands*.—Legation, No. 1746 M Street. Mr. G. de Weekherlin, Minister.

*Nicaragua*.—Legation, No. 1807 H Street. Señor Don Luis F. Corea, Chargé d'Affaires.

*Portugal*.—Legation, No. 1761 P Street. Viscount de Santo-Thyrso, Minister.

*Russia*.—Embassy, No. 1829 I Street. Count Cassini, Ambassador.

*Siam*.—Legation. Phya Visuddha, Minister, 23 Ashburn Place, London; Washington address, The Arlington.

*Sweden and Norway*.—Legation, No. 2011 Q Street. Mr. A. Grip, Minister.

*Switzerland*.—Legation, No. 1518 K Street. Mr. J. B. Pioda, Minister.

*Turkey*.—Legation, No. 1818 Q Street. Ali Ferrouh Bey, Minister.

*Venezuela*.—Legation, No. 2 Iowa Circle. Señor Don José Andrade, Minister.

# LIST OF CHURCHES IN WASHINGTON.

## Baptist Churches:

*E Street.*—E Street, near Sixth Street.

*Fifth.*—D Street, near Four-and-a-half Street.

*First.*—O and Sixteenth streets.

*Gay Street.*—Georgetown, Thirty-first and O streets.

*German Baptist Brethren.*—318 Pennsylvania Avenue, S. E.

*Grace.*—South Carolina Avenue, Ninth and D streets, S. E.

*Kendall Branch.*—Ninth Street, below B Street, S. W.

*Maryland Avenue.*—Maryland Avenue and Fourteenth Street, N. E.

*Metropolitan.*—A and Sixth streets, N. E.

*Second.*—Virginia Avenue and Fourth Street, N. E.

Baptist churches also in Anacostia, East Washington, Brookland, and Tennallytown. For the fifty colored Baptist churches, see City Directory.

## Congregational:

*First.*—Tenth and G streets.

*Mount Pleasant.*—Howard Avenue, between Fourteenth and Sixteenth streets.

*Fifth.*—800 I Street, N. E.

*Lincoln Memorial* (colored).—Eleventh and R streets.

*Plymouth* (colored).—2464 Sixth Street.

## Christian (Disciples of Christ):

*Ninth Street.*—Ninth and D streets, N. E.

*Vermont Avenue.*—Vermont Avenue, near N Street.

## Episcopal Churches:

*Ascension.*—Massachusetts Avenue and Twelfth Street.

*Christ.*—G Street, between Sixth and Seventh streets, S. E.

*Christ.*—Georgetown, O and Thirty-first streets.

*Church of the Advent.*—U and Second streets.

*Epiphany.*—G Street, near Thirteenth Street. Chapel, C and Twelfth streets, S. W.

*Incarnation.*—N and Twelfth streets.

*Grace.*—Georgetown, 1029 Thirty-second Street.

*Grace.*—D and Ninth streets, S. W.

*Holy Cross.*—Oregon Avenue.

*King Hall Chapel* (colored).—2420 Sixth Street

*St. Andrew's*.—Corcoran and Fourteenth streets. Chapel, Massachusetts Avenue and Eighteenth Street.

*St. James'*.—Eighth Street, near Massachusetts Avenue, N. E.

*St. John's*.—H and Sixteenth streets (Lafayette Square).

*St. John's*.—O Street and Potomac Avenue.

*St. Luke's* (colored).—Fifteenth Street and Madison Avenue.

*St. Margaret's*.—At the head of Connecticut Avenue.

*St. Mark's*.—A and Third streets, S. E.

*St. Paul's*.—Twenty-third Street, near Pennsylvania Avenue.

*St. Stephen's*.—Kenesaw Avenue and Fourteenth Street.

*St. Thomas'*.—Eighteenth Street and Madison Avenue.

*Trinity*.—Third and C streets.

There are also Episcopal churches in Alexandria, Anacostia, Benning, Bladensburg, and Rock Creek.

### Friends (Quakers):

*Meeting House*.—1811 I Street.

### Jewish Synagogues:

*Adas Israel* (orthodox).—G and Sixth streets.

*Agoodas Achim*.—624 K Street.

*Washington Congregation*.—Eighth Street, between H and I streets.

### Lutheran Churches:

*Christ*.—New Jersey Avenue and Morgan Street.

*Concordia*.—G and Twentieth streets.

*Grace*.—Thirteenth and Corcoran streets.

*Keller Memorial*.—Nineteenth Street and Maryland Avenue, N. E.

*Luther Place Memorial*.—Vermont Avenue and Fourteenth Street.

*Redeemer*.—Eighth Street, above Florida Avenue.

*Reformation*.—Pennsylvania Avenue and Second Street.

*St. Johannis* (German Evangelical).—320 Four-and-a-half Street, S. W.

*St. Mark's*.—Twelfth and C streets, S. W.

*St. Paul's* (English).—Eleventh and H streets.

*Trinity*.—Fourth and E streets.

*Zion*.—Sixth and P streets.

### Methodist Churches:

*Calvary* (M. E.).—Georgetown, Thirty-fifth and I streets.

*Central* (Meth. Prot.).—Twelfth and M streets.

*Church of God* (Meth. Prot.).—K Street, between Thirteenth and Fourteenth streets, S. E.

*Congress Street* (Meth. Prot.).—Georgetown, Thirty-first Street, between M and N streets.

*Douglas Memorial* (M. E.).—Eleventh and H streets, N. E.

*Dumbarton Avenue* (M. E.).—3133 Dumbarton Avenue.

*Epworth* (M. E. South).—Seventh and A streets, N. E.

*Fifteenth Street* (M. F.).—Fifteenth and R streets.

*First* (Meth. Prot.)—Virginia Avenue and Fifth Street, S. E.  
*Fletcher Chapel* (M. E.)—New York Avenue and Fourth Street.  
*Foundry* (M. E.)—G and Fourteenth streets.  
*Gorsuch* (M. E.)—L and Four-and-a-half streets, S. W.  
*Grace* (M. E.)—Ninth and S streets.  
*Hamline* (M. E.)—Ninth and P streets. Mission, 214 R Street.  
*Independent* (M. E.)—Eleventh Street, between G and I streets.  
*Langdon Memorial* (M. E.)—1337 Tenth Street.  
*MacKendree* (M. E.)—Massachusetts Avenue, near Ninth Street.  
*Marvin* (M. E. South).—Tenth and B streets, S. E.  
*Metropolitan Memorial* (M. E.)—C and Four-and-a-half streets.  
*Mount Olivet* (M. E. South).—Seventh Street, near C Street, S. W.  
*Mount Vernon Place* (M. E. South).—Ninth and K streets.  
*North Capitol* (M. E.)—North Capitol and K streets.

*North Carolina Avenue* (Meth. Prot.)—North Carolina Avenue and B Street, S. E.

*Ryland* (M. E.)—D and Tenth streets, S. W.

*St. John's* (Meth. Prot.)—Third Street, near K Street, S. W.

*Trinity* (M. E.)—Fourth Street, between South Carolina Avenue and G Street, S. E.

*Twelfth Street* (M. E.)—Twelfth and E streets, S. E.

*Union* (M. E.)—Twentieth Street, near Pennsylvania Avenue.

*Waugh Chapel* (M. E.)—Third and A streets, S. E.

*Wesley Chapel* (M. E.)—Fifth and F streets.

Methodist churches also exist at Anacostia, Bennings, Bladensburg, Brightwood, Brookland, Little Falls, and Tennallytown; and there are thirty colored churches in the city, the addresses of which will be found in the City Directory.

### Presbyterian:

*Assembly's*.—Fifth and I streets.

*Central*.—I and Third streets.

*Covenant*.—Connecticut Avenue and Eighteenth Street.

*Eastern*.—Maryland Avenue and Sixth Street, N. E.

*Fifteenth Street* (colored).—Fifteenth Street, between I and K streets.

*First*.—Four-and-a-half Street, between C and D streets.

*Fourth*.—Ninth Street and Grant Place.

*Guntton Temple Memorial*.—Fourteenth and R streets.

*Gurley Memorial*.—Florida Avenue, between Sixth and Seventh streets.

*Metropolitan*.—Fourth and B streets, S. E.

*New York Avenue*.—New York Avenue, between Thirteenth and Fourteenth streets. Missions at Thirteenth and C streets, and on M Street, between Four-and-a-half and Sixth streets, S. W.

*North*.—N Street, between Ninth and Tenth streets.

*Peck Memorial*.—Pennsylvania Avenue and Twenty-eighth Street.

*Sixth Street*.—C and Sixth streets, S. W.

*Western*.—H Street, near Nineteenth Street

*Westminster*.—Seventh and D streets, S. W.

*West Street*.—P Street, near Thirty-first Street, Georgetown.

### Roman Catholic :

*Immaculate Conception*.—Eighth and N streets.

*St. Aloysius*.—North Capitol and I streets.

*St. Augustine* (colored).—Fifteenth Street, near L Street.

*St. Dominic*.—Sixth and E streets, S. W.

*St. Joseph's* (German).—Second and C streets, N. E.

*St. Mary's*.—Fifth and H streets.

*St. Matthew's*.—Fifteenth and H streets.

*St. Patrick's*.—Tenth Street, between F and G streets.

*St. Peter's*.—Second and C streets, S. E.

*St. Stephen's*.—Pennsylvania Avenue and Twenty-fifth Street.

*St. Teresa's*.—Uniontown.

*Trinity*.—First and Langan streets, Georgetown.

### Lesser Denominations :

*Christadelphian Church*.—113 Pennsylvania Avenue.

*Dutch Reformed*.—First Church, Sixth and N streets. Grace Church, Fifteenth and P streets.

*People's Church*.—423 G Street.

*Seventh Day Adventists' Church*.—Eighth Street, between F and G streets.

*Swedenborgian*.—New Church, Corcoran and Eighteenth streets. African, V and Tenth streets.

*Unitarian*.—All Souls Church, Fourteenth and L streets.

*United Brethren*.—Memorial Church, North Capitol and R streets.

*Universalist*.—Church of our Father, Thirteenth and L streets.

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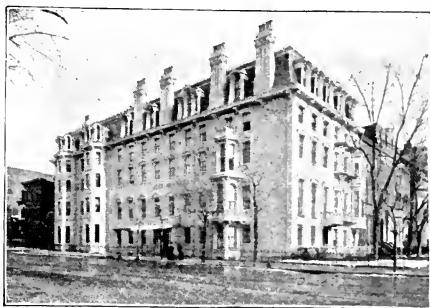
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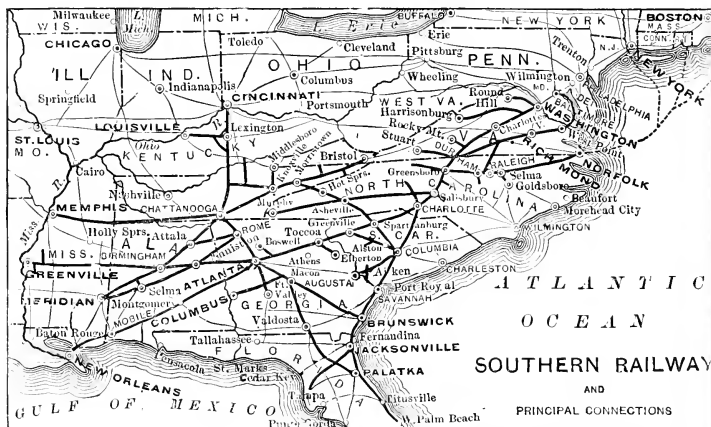
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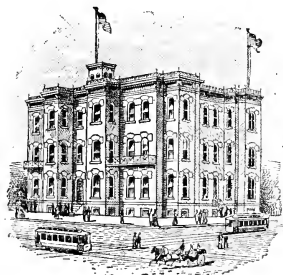
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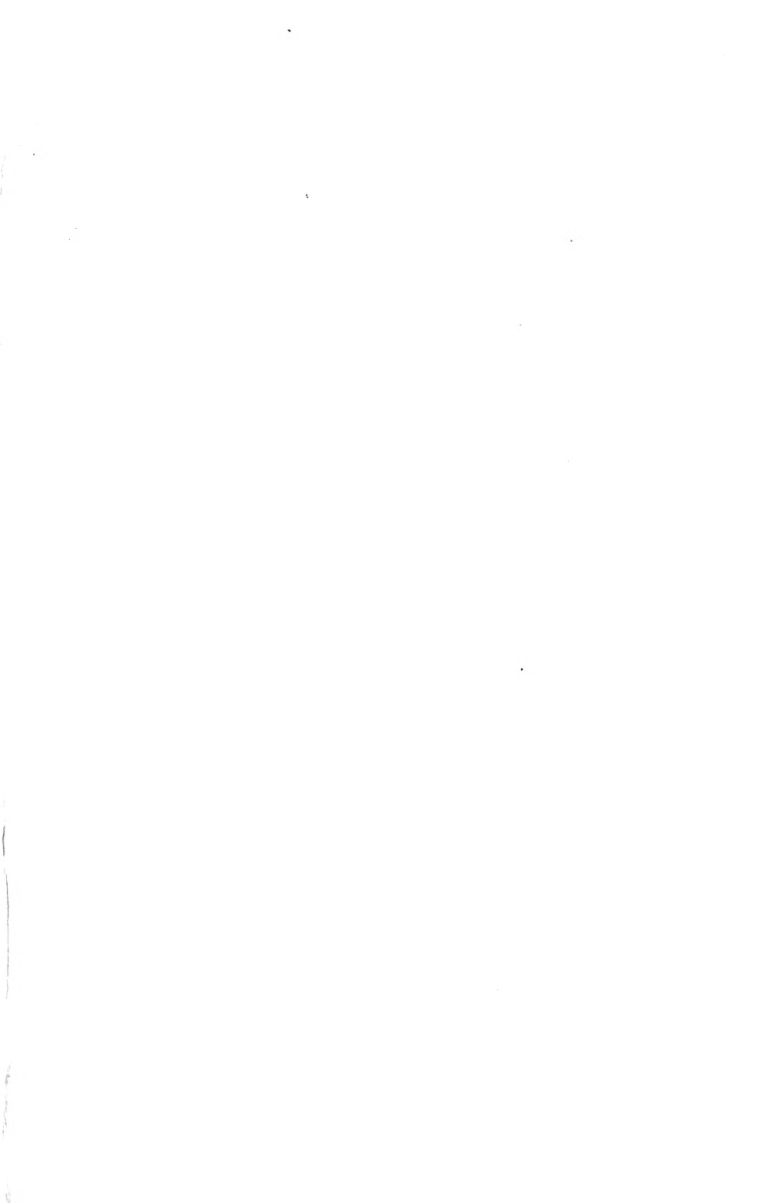
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